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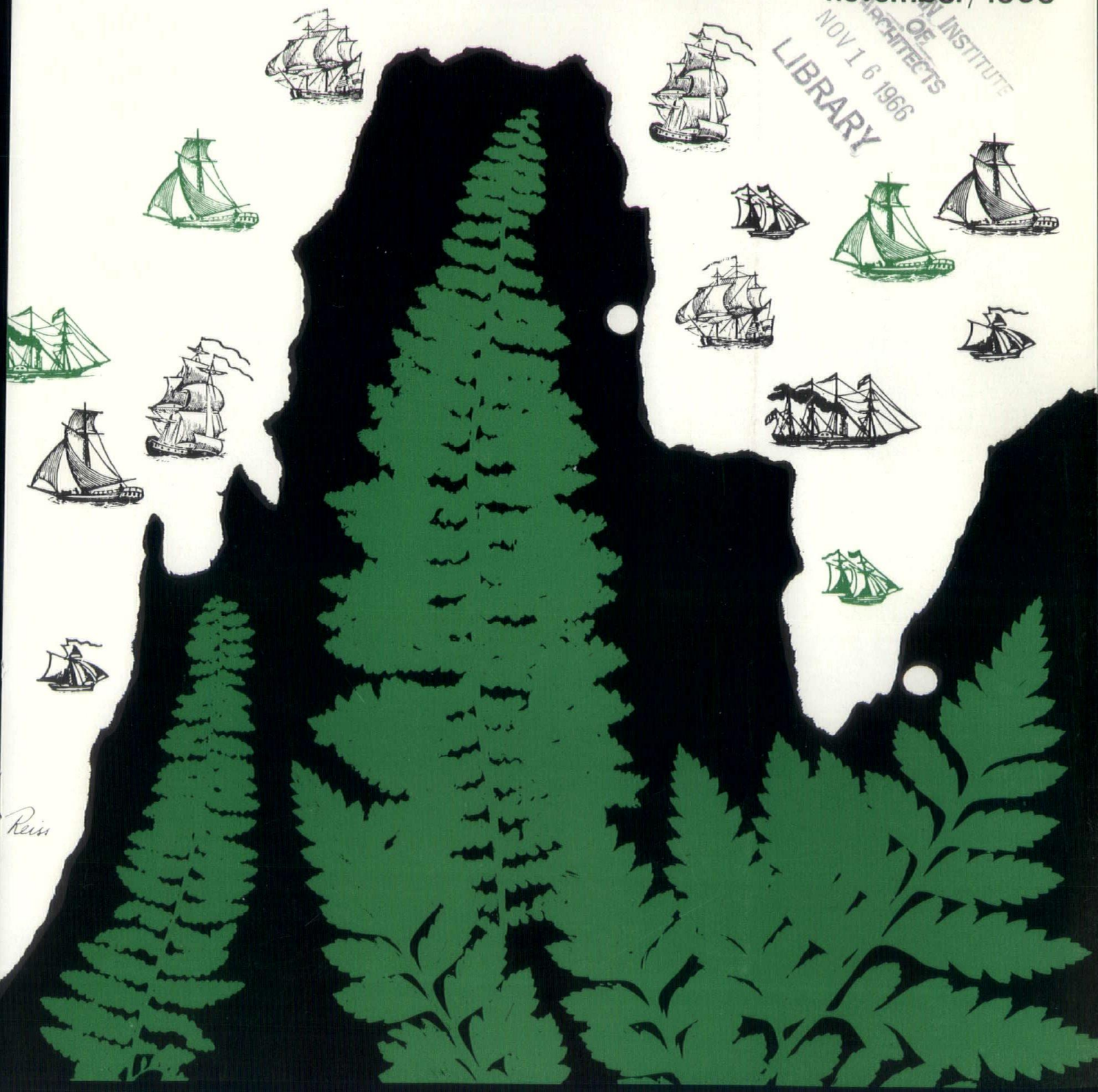

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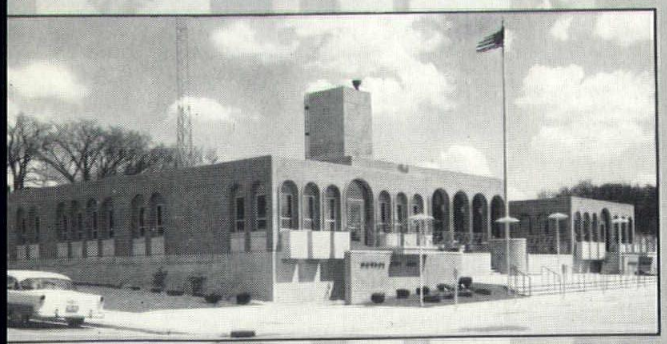
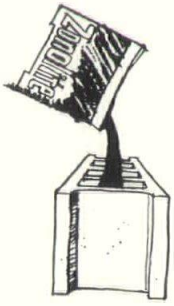


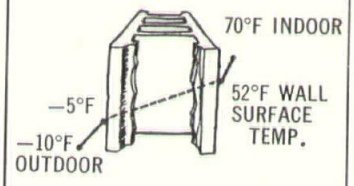
Monroe City Hall, Monroe, Wisconsin
Architect: Ames Torkelson & Associates — Completed 1965

"House of Figures," 2432 W. Kilbourn, Milwaukee, Wisconsin
Architect: Otto Strack — Completed 1896

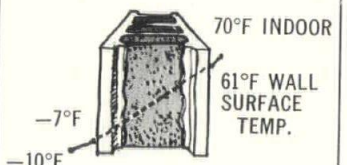
HERE'S WHY ARCHITECTS SPECIFY ZONOLITE® MASONRY FILL



For Economy Because Zonolite Masonry Fill Insulation is poured into the block wall rather than applied to the interior surface, it allows the architect to achieve remarkable economies in construction. The interior wall surfaces may be of the same block that is exposed on the exterior. Decorate by simply painting.

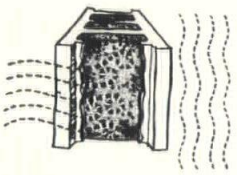


U=.33 WITHOUT MASONRY FILL

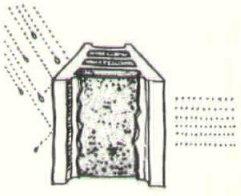


U=.17 WITH MASONRY FILL

For Insulation Value Zonolite Masonry Fill is an excellent insulation. The illustration above shows exterior and interior temperature contrasts on an 8″ lightweight concrete block filled with the material. Note the U value of .17. Without the insulation, the U value of this same block is .33.



For Uniformity of Temperature The interior surface of the block stays at a comfortable temperature, all over. There are no hot or cold spots, because the method of thermal transmission, convection in the block cells, is baffled. Conduction through the web of block is negligible.



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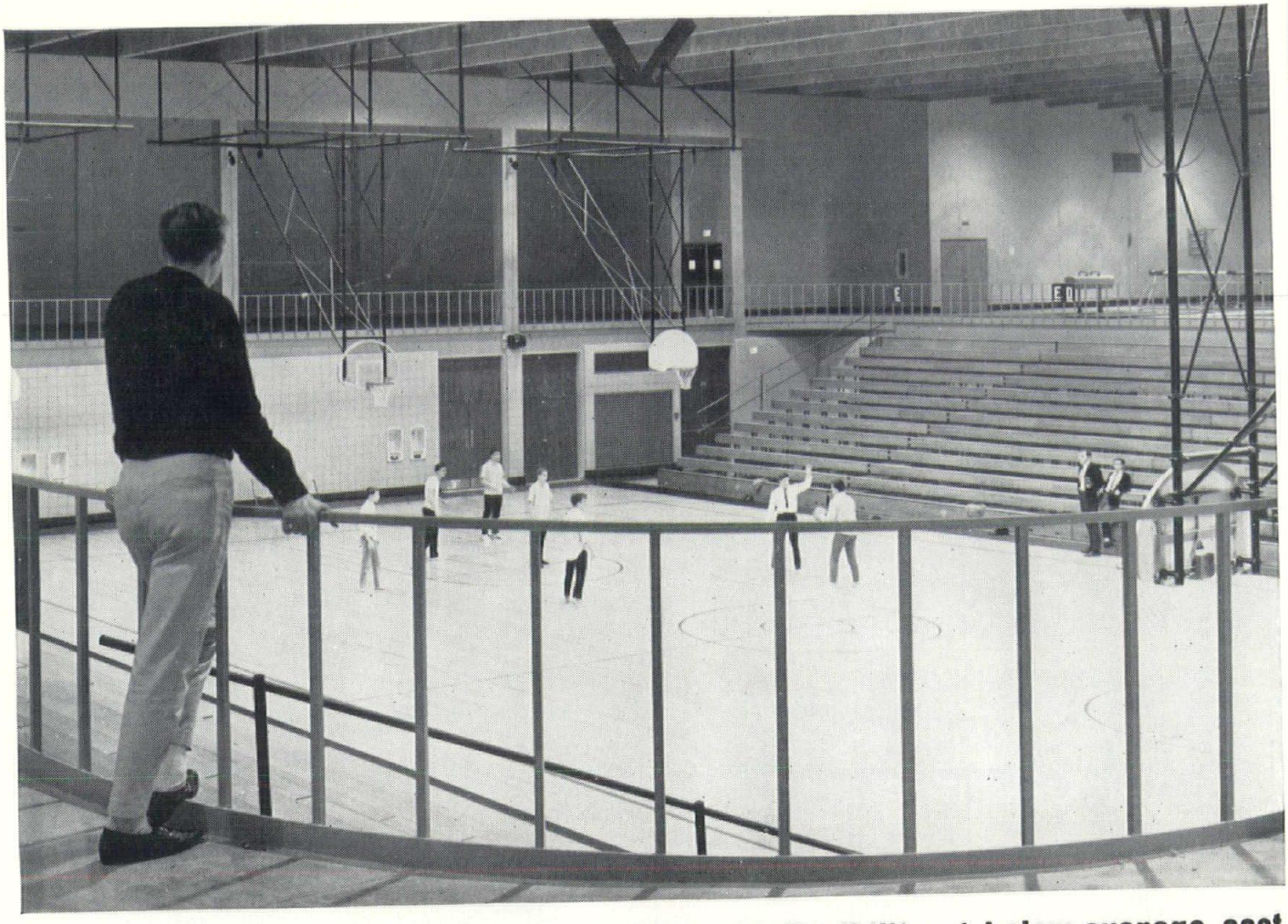

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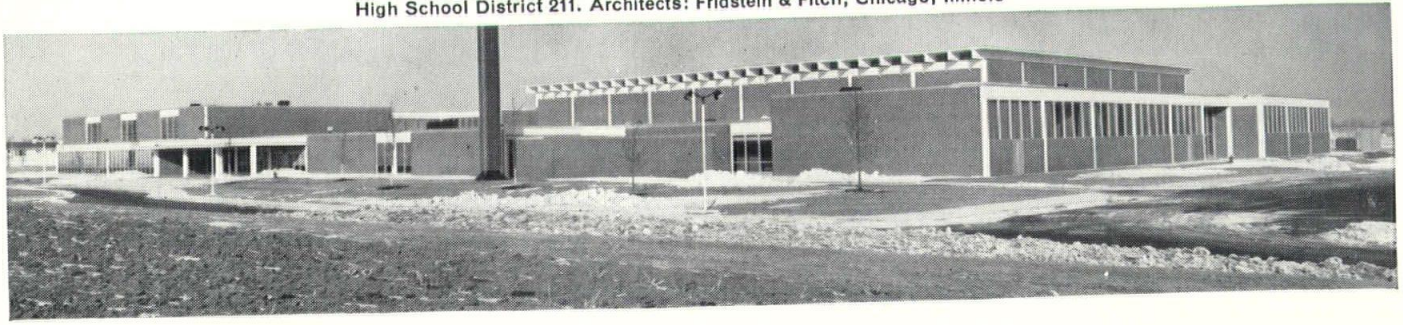
James B. Conant High School, Hoffman Estates, Illinois. Owner: Township High School District 211. Architects: Fridstein & Fitch, Chicago, Illinois



312' STEEL UMBRELLA

Covering some 2½ acres, the new Dane County Memorial Coliseum at Madison, Wisconsin is a beautiful umbrella of Fenestra cellular steel folded plate. Equipped to provide "home ice" for University of Wisconsin hockey and already booked for the 1968 American Bowling Congress, the new arena will provide 7600 upholstered, theater-type seats for all kinds of shows, exhibitions and indoor sporting events. The 18" wide flange beams spanning from the compression ring at the center to the exterior columns, serve as valley support for the acoustical 'D' Panel folded plate sectors. The ridge fold line member is a 120° structural angle. For the complete engineering information on cellular steel folded plate, call your Fenestra representative or write Fenestra Incorporated, Lima, Ohio 45802.

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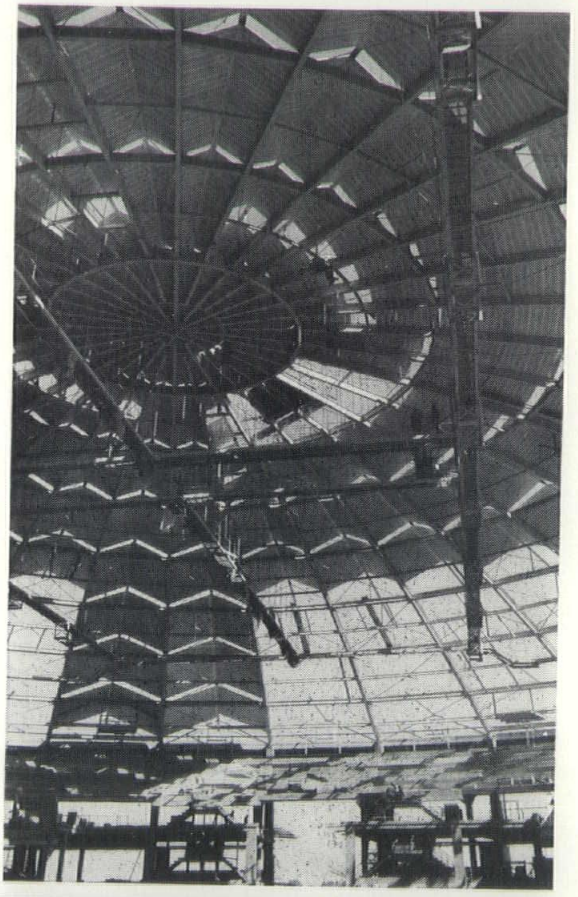

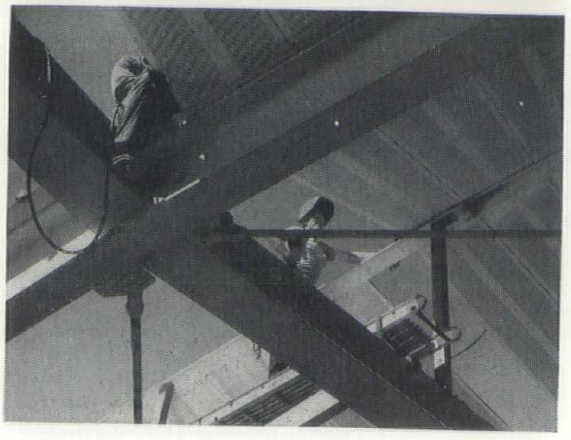

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notes of the month

A. G. C. CONVENTION

The Wisconsin Chapter, The Associated General Contractors of America, Inc., will be holding its annual convention November 29 to December 1, 1966. Please schedule bid dates to eliminate conflict with these dates.

WASHINGTON D.C., October 8, 1966 — Revisions to four of its documents, including the A201 document on General Conditions of the Contract for Construction, have been published by The American Institute of Architects on October 15 for use by its more than 22,000 members.

The other documents include A101 Owner-Contractor Agreement, B131 Owner-Architect Agreement on Percentage of Construction Cost, and E301 Standard Filing System and Alphabetical Index. They were produced by the Institute's national Committee on Documents Review comprising representatives of four AIA committees and the AIA's Commission on Professional Practice.

Since publication of the new documents was announced earlier this year, most interest in the revisions has centered on A201. Its history dates back to 1911 when the first edition, the "Standard Document," was prepared. Subsequent editions have incorporated the thinking of the leaders of the construction industry through more than 50 years.

The 10th edition now being published is a thorough reorganization of the "General Conditions" document, which reduces the 44 articles of the past several editions to 14.

(Continued on page 21)

Legislative report

BY THOMAS W. BERTZ

This report is a first of a series of reports to WAIA members covering current legislative activities. The author, Thomas W. Bertz, recently joined the Arthur, Tomlinson & Gillman firm, is past law clerk to former Chief Justice Timothy Brown, Wisconsin Supreme Court, and is former Assistant Research Director of the Defense Research Institute, an international organization of lawyers engaged in insurance and tort-defense litigation. He is a member of the Wisconsin Bar, the American Bar and the American Judicature Society.

The 1966 Wisconsin Legislature enacted several new laws relating to the Registration Act of Architects and Engineers, Sec. 101.31, two of which may materially affect the future practice of architecture.

The Legislative Council's Advisory Committee On Registration of Architects & Engineers, composed of legislators and public members, is still in session and is studying several controversial proposals.

WAIA's representative to the Advisory Committee, Madison Architect Nat Sample, upon the recommendation of WAIA's Legislative Committee has made some legislative proposals to correct imperfections existing under the present Act .

Those three items were the legislative highlights that occurred thus far in 1966. Major developments in the offing indicate that legislation can be a seemingly never ending, constantly changing process.

PRESENT LEGISLATIVE CHANGES

"Responsible Supervision of Construction" Provision

One of the new provisions enacted by Legislature effective July 1, 1966, is an attempted statutory definition of the terms " responsible supervision of construction." Present Sec. 101.31(2) (g) reads:

"In this section 'responsible supervision of construction' is a professional service as distinguished from superintending of construction and means the performance of such on the site observations as may be necessary to determine that the construction is in substantial compliance with the approved drawings, plans and specifications."

Interpretation of Statute

As is often true with any new statutory provision this definition is subject to various interpretations. Yet the soundest interpretation of this statutory definition is that it embodies the common law definition of "responsible supervision of construction" because there is no indication in the Legislative record that the common law meaning was to be changed. At common law "responsible supervision of construction" means those *"supervisory services ordinarily rendered by an architect who goes upon the job for the purpose of ascertaining whether or not the materials being used are of the quality and kind specified and whether or not the work is done in conformity with the plans and specifications."* *Wahlstrom v. Hill,* 213 Wis. 533, 537, 252 N.W. 339 (1934).

It is also a fundamental principle in the law that the "Duty to 'supervise' is, of course, a matter of contract" between the owner of the building and the architect. Hoeveler, "Architects, Engineers and Insurance Agents Professional Liability" (Article to be published by the American Bar Association, 1966).

The present confusion surrounding the statutory definition arose because the statute does not make any reference to the contract between the owner and the architect, although that reference could be assumed.

WAIA Proposal

To clarify this statute, WAIA has made the following proposal to the Advisory Committee:

"In this section 'responsible supervision of construction' is a professional service as distinguished from superintending of construction and means professional observations of the design during construction *as directed by the owner pursuant to agreement* to determine substantial compliance with the approved drawings, plans and specifications."

Majority of Ownership By Registered Person

The other major legislative change which could affect the architectural profession relates to the practice of architecture by a partnership or corporation under Sec. 101.31(7). Prior to the change in this section, effective July 1, 1966, a partnership could practice architecture

only if a majority of the partnership interest was owned by a registered architect or engineer, and a corporation could practice only if the executive director and the majority of stockholders were so registered. This requirement of a majority of ownership has been eliminated.

There is a realistic fear that the elimination of the majority interest ownership by registered persons requirement may have an adverse effect on the level of architectural practice. It has been graphically illustrated that an entrepreneur, who has no interest in architecture as a profession, could form a corporation as sole owner and hire an architect, but would still be in command of the corporation as his business. If this situation is permitted and such architectural corporations become numerous, they may have a tendency to deteriorate the profession of architecture to a mere commercial enterprise.

WAIA has offered a proposal to restore the majority of interest by registered persons requirement where the architect and engineer are engaged in consulting practice.

NEW PROPOSALS OF CONCERN

Assemblyman William P. Atkinson, (D) South Milwaukee, and Chairman of the Advisory Committee, is also the chairman and sole legislator on a Subcommittee which he formed. At the Subcommittee's first meeting he offered several measures of great concern to the professions, one which could emasculate the practice of architecture and others which relate to the classification of engineers and to the composition of the Registration Board.

Practice of Architecture

Atkinson proposed that the definition of architecture found in Sec. 101.31(2)(b) be changed as follows:

"The practice of architecture within the meaning and intent of this section includes any professional service, such as consultation, investigation, evaluation, planning, and architectural design or responsible supervision of construction, in connection with the construction of any private or public buildings, structures, projects, or the equipment thereof, or additions to or alterations thereof, wherein the public welfare or the safeguarding of life, health or property is concerned or involved. *The practice of architecture shall not include structural design unless the architect is also a registered professional engineer or an engineer-specialist-structural.*"

This proposal is still being studied by the Subcommittee.

Classification of Engineers

The Subcommittee chairman also proposed that a new profession be created, that of an "engineer-specialist," and that such professionals be further divided into these following subclasses: Structural, electronic, atomic, heating and ventilating, electric, mechanical, hydraulic, or any other specialized field of engineering in which the person is registered. 101.31 (2) (f). This measure is also being considered by the Subcommitttee.

Registration Board

Atkinson wants to change the composition of the Registration Board by including a land surveyor and an engineer-specialist on the Engineer Division, Sec. 101.31. (3). In addition to this change he asked the Subcommittee to consider requiring members of the Board represent certain segments of the economy and profession. For example, in the Architectural Division he proposed that three members of that division be from consulting practice and one be employed by a corporation.

ADVISORY COMMITTEE IN SESSION

The Subcommittee has not yet reported to the full Advisory Committee and neither have acted upon any of the numerous proposals before them. The Advisory Committee is still in session and its next meeting is at the call of the chairman.

Additional reports covering the present legislative activities will be published in future issues of the *Wisconsin Architect*.

Gaylord Nelson
Wisconsin

United States Senate

Washington, D.C.
July 18, 1966

Dear Friends:

By all accounts, the conference at Ashland on June 3, "Developing Without Destroying," and its accompanying publicity, succeeded in sparking widespread enthusiasm for action to preserve and enhance the natural beauty of northern Wisconsin.

The question is now, "What next?"

As everyone knows, the enthusiasm generated by the best of conferences can be lost before any concrete action is begun. It is vitally important that this not be the fate of the spirit and ideas generated at the Ashland conference.

Hopefully, this meeting, attended by 225 local businessmen and officials and professional planners, will be only the first step in a continuing, long-range campaign to bring economic health to the North while preserving its unique qualities of natural beauty.

Local leadership is crucial to this goal, but I, University Extension, Northland College, and others are anxious to assist in every way possible.

It appears there are three major ways in which this office can cooperate with a new and concerted effort to help northern Wisconsin.

First of all, we must press for passage of the legislation directly affecting the area. The Apostle Islands National Lakeshore bill, which I introduced last year, is among the most important. A favorable report on the proposal is expected very shortly from the Interior Department and hopefully public hearings can be held this summer. The St. Croix and Wolf River scenic riverway bills will also receive my careful attention.

Other legislation affecting the North — water pollution measures, rural community development legislation, recreational development legislation — will also receive my active, strong support.

Second, this office will do everything possible to see that Wisconsin Benefits fully from the programs of the Economic Development Administration and the Upper Great Lakes Regional Development Commission. The Commission can be vitally important to the North in carrying on its special task of trying to make the North the new land of opportunity.

Third, this office will continue to emphasize its willingness to work with local planning groups and local units of government in making the most effective use of Federal grants and loans for planning, public works, economic and social development, and the like. We should explore the possibility of a clinic in northern Wisconsin at which Federal agency officials could talk with local people about their assistance programs.

In all of these efforts, I will be in close touch with University Extension, Northern College, and other organizations and individuals who are following up on the ideas suggested at the conference, and the ideas generated by the enthusiasm for action it has created.

This is a challenging and exciting time for northern Wisconsin, too long burdened with serious economic problems. Outdoor recreation, though certainly not the entire answer to northern Wisconsin's economic troubles, does hold great hope for a bright future for the area. Northern Wisconsin is within driving distance of 50 million people in the Midwest who, according to all estimates, will have an increasing desire for recreation and relaxation in the beautiful out-of-doors.

Now is the time to plan to receive them in northern Wisconsin, and to receive them in a way which will encourage them to come back again and again.

This project will continually be uppermost in my mind. I hope you will call on me if you have any comments or suggestions to make in regard to this effort, and on how I might be of help.

Sincerely yours,

GAYLORD NELSON
U.S. Senator

Development without destroying

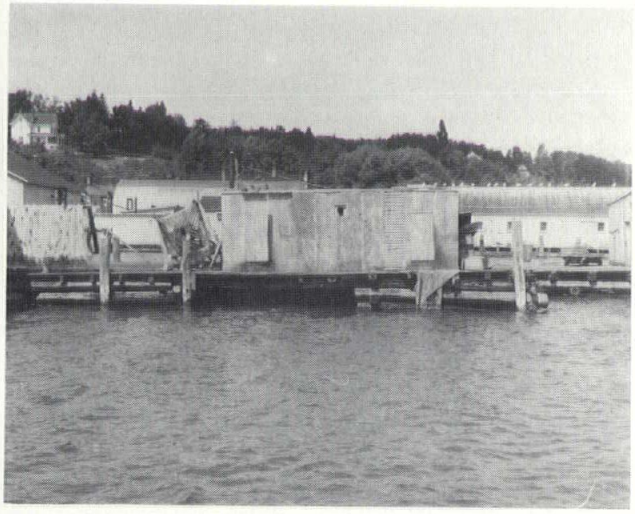
Bayfield

Courtesy Department of Resource Development

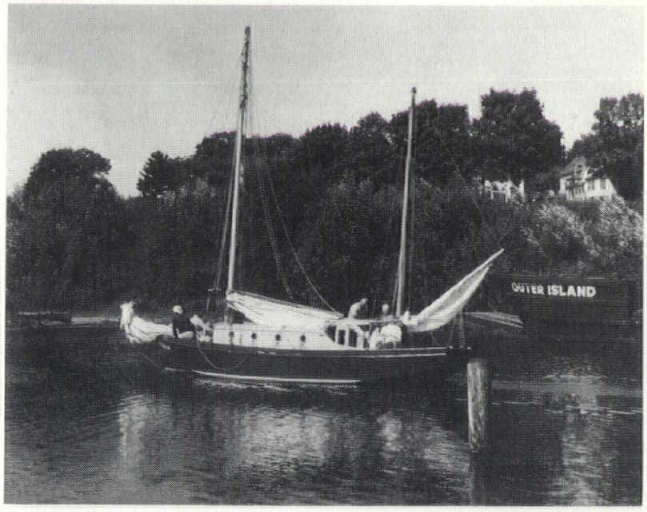
This resort town looks much like a New England fishing village. Like Two Rivers, Bayfield has seen the decline of its once prominent fishing industry. Unlike the former, however, it already has a sizable tourist business and increasing demand for recreational boating facilities. Bayfield is also in the center of the proposed Apostle Islands National Lakeshore area.

Some local interests favored the location of a marina in the city's harbor basin. But this location would deprive the town of its only swimming beach, for the water in Lake Superior is too cold. The proposed solution was to convert the abandoned fishing slips on the south edge of the city for mooring small recreational craft.

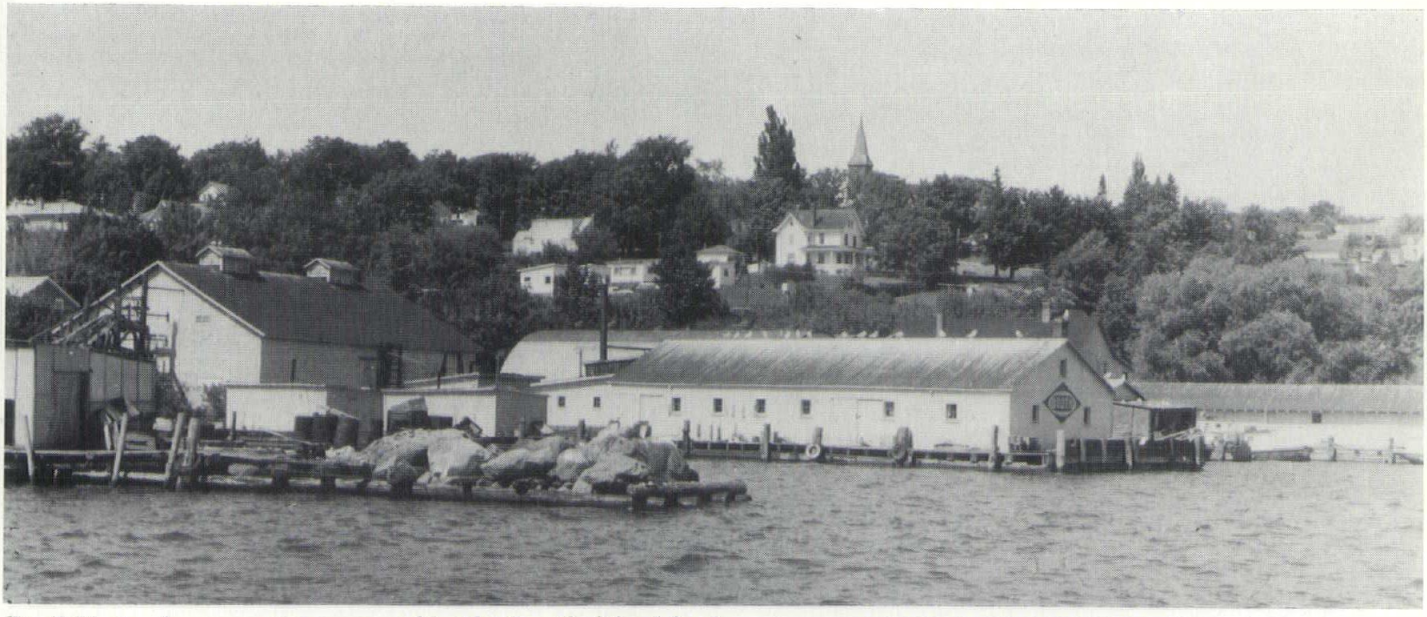
The photograph below shows one of the fishing slips in transition from commercial to recreational use. Fishing vessels can be seen, but the boathouses are used by cruisers. This slip would be included in the proposed marina expansion. The area adjoining the slips was proposed as a possible renewal site because of a mixture of incompatible land uses there. The proposed reuse was for summer cottages which would be related to boating facilities in the marina.



This metal-covered structure on a pier is in full view of arriving ferry passengers.

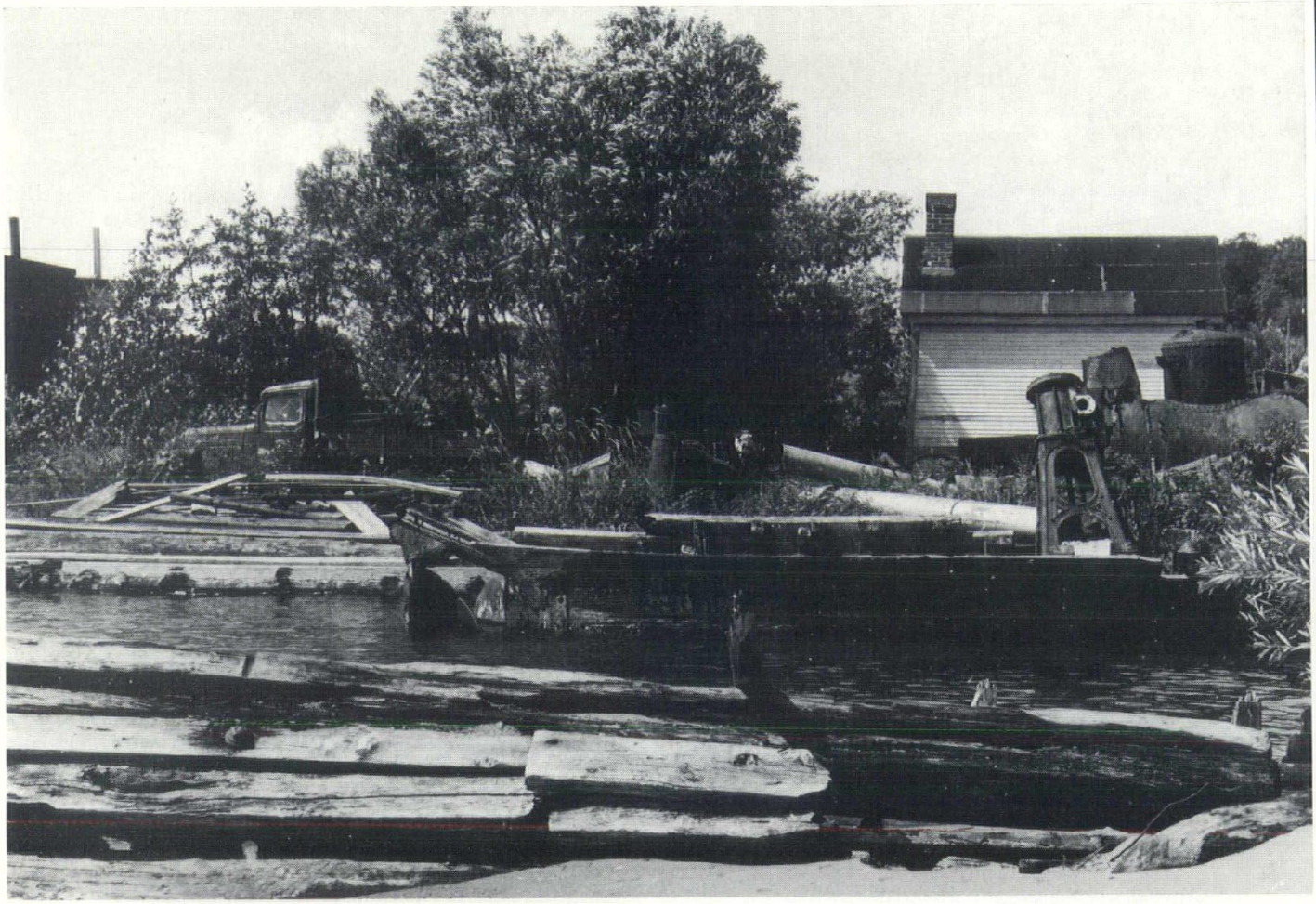


Raising sails at Bayfield. The proposed recreational developments in the Apostle Islands should increase pleasure boating.



Bayfield view by passengers approaching in Apostle Island ferries.

Photos by the Department of Resource Development.



Accumulated debris in a slip once used by commercial fishing boats.

Could this happen to Bayfield?

Ashland

This ore shipping port on Lake Superior is an example of the transition in the use of waterfront land. Declining shipping use has left large areas of vacant land on the waterfront. The area is dotted by the rotted pilings of old piers. In spite of the vacant waterfront, the city lacks recreational boating facilities in the central area. Furthermore, the city is cut off visually from the water except for one park.

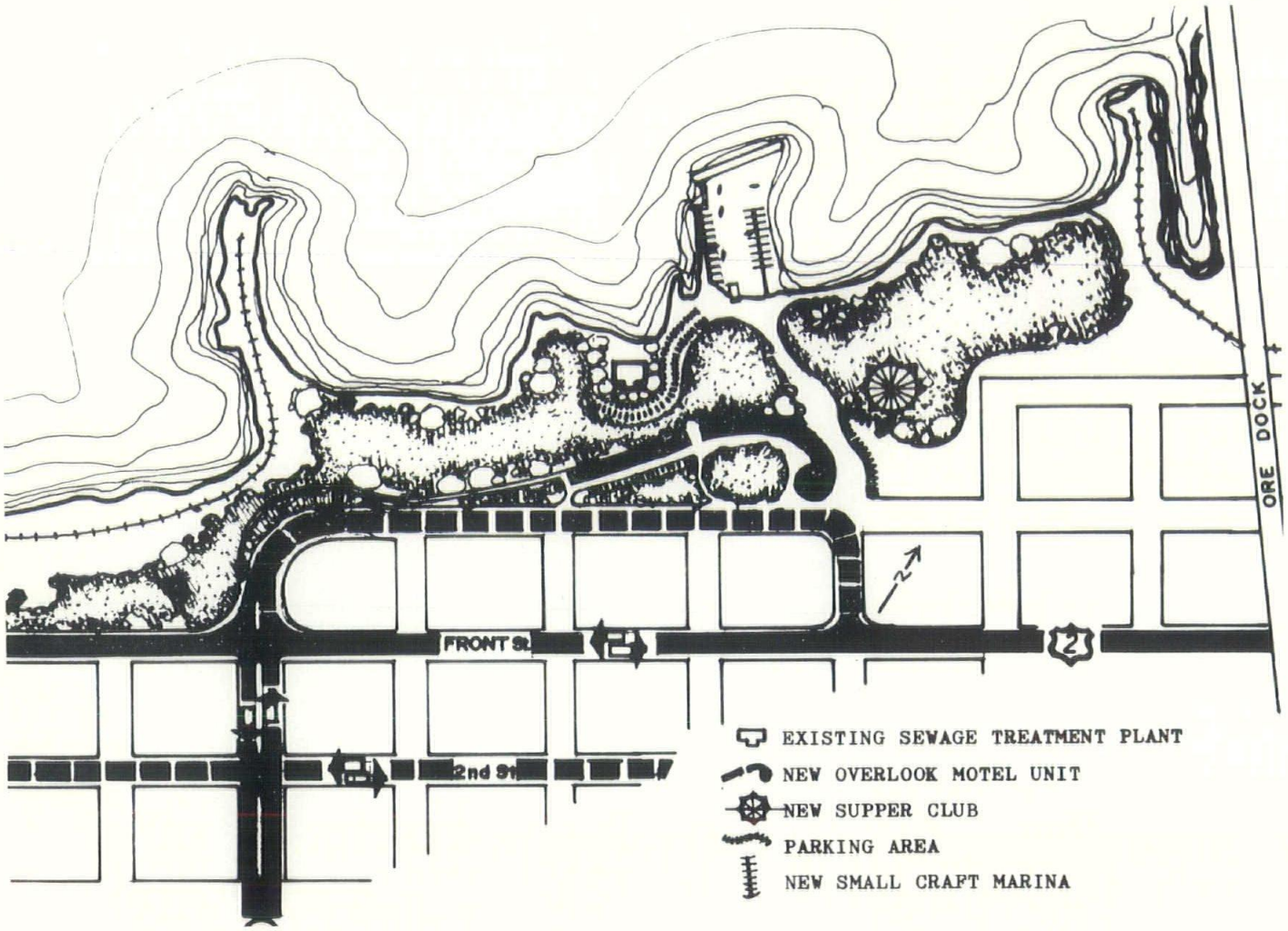
The goal of the proposals for Ashland is to increase public use and enjoyment of the water through utilization of vacant lands. See the map of a plan to utilize vacant land for a new waterfront park extending from the existing park on the left of the drawing to the ore dock, far right on the following page. The area would be landscaped and provided with picnic tables.

The focal point of the new park would be a marina to be built by restoring and extending an abandoned timber pier. The engineering drawing illustrates the proposal. The pier labeled "city dock" would be modified by bulkheading along one edge of the timber pier and placing a rubble mound diagonally across the entrance to the slip. An ore dock to the northeast of the marina shelters it from that direction.

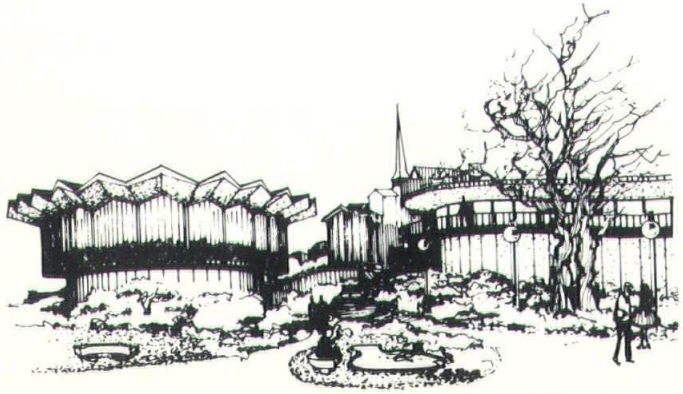
Another part of the plan dealt with ways to link the downtown area, located several blocks inland, with the waterfront. One suggestion was the creation of a new lakeview drive on the bluff above the park (broken line on map). A motel and supper club would be built near the drive looking down on the lake from the bluff. The new drive would require the clearance of several buildings and the relocation of a street. The new street would, however, provide a major attraction for tourists driving through on a nearby highway who otherwise would get fewer glimpses of the water.

The abandoned pier in the foreground prohibits many uses of either water or the upland. In the background a laker loads at an ore dock in Ashland.

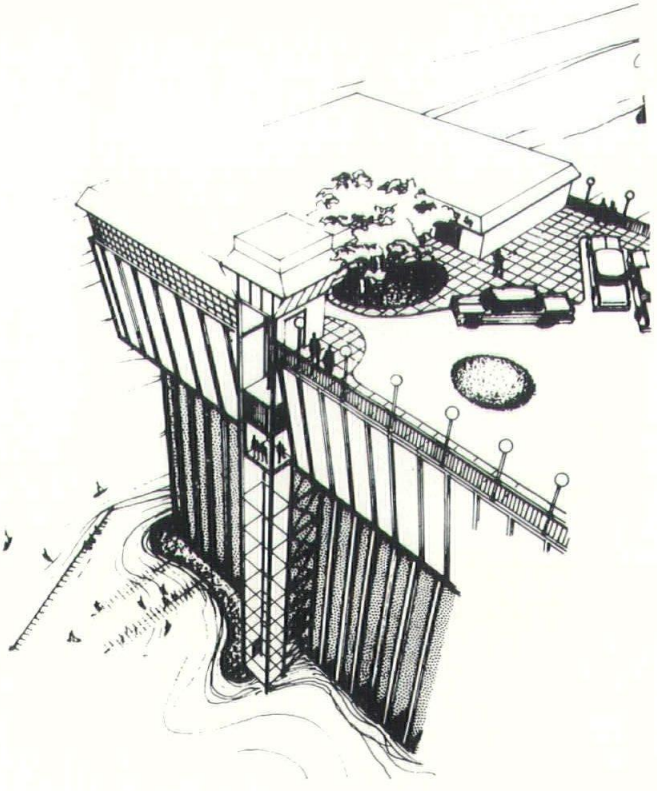
The logs in the pool to the left are rafted across Lake Superior from Canada and Northern Minnesota and loaded onto rail cars at this point. The proposed park extension would permit this view.



Proposed small craft harbor of refuge at Ashland.



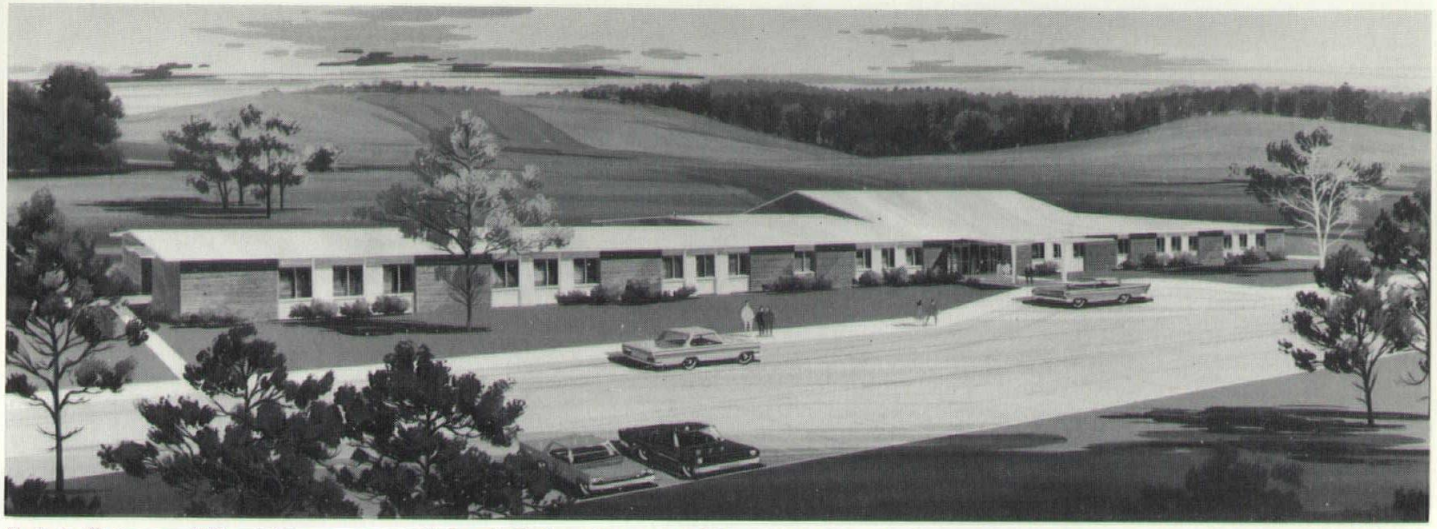
This is a concept of waterfront renewal at Ashland.



Right: This is an artist's concept for a restaurant on top of a very high, bulk-loading dock, such as are located in several Lake Superior ports.

on the boards

Billmeyer & Son — Architects — Wisconsin Rapids, Wis.



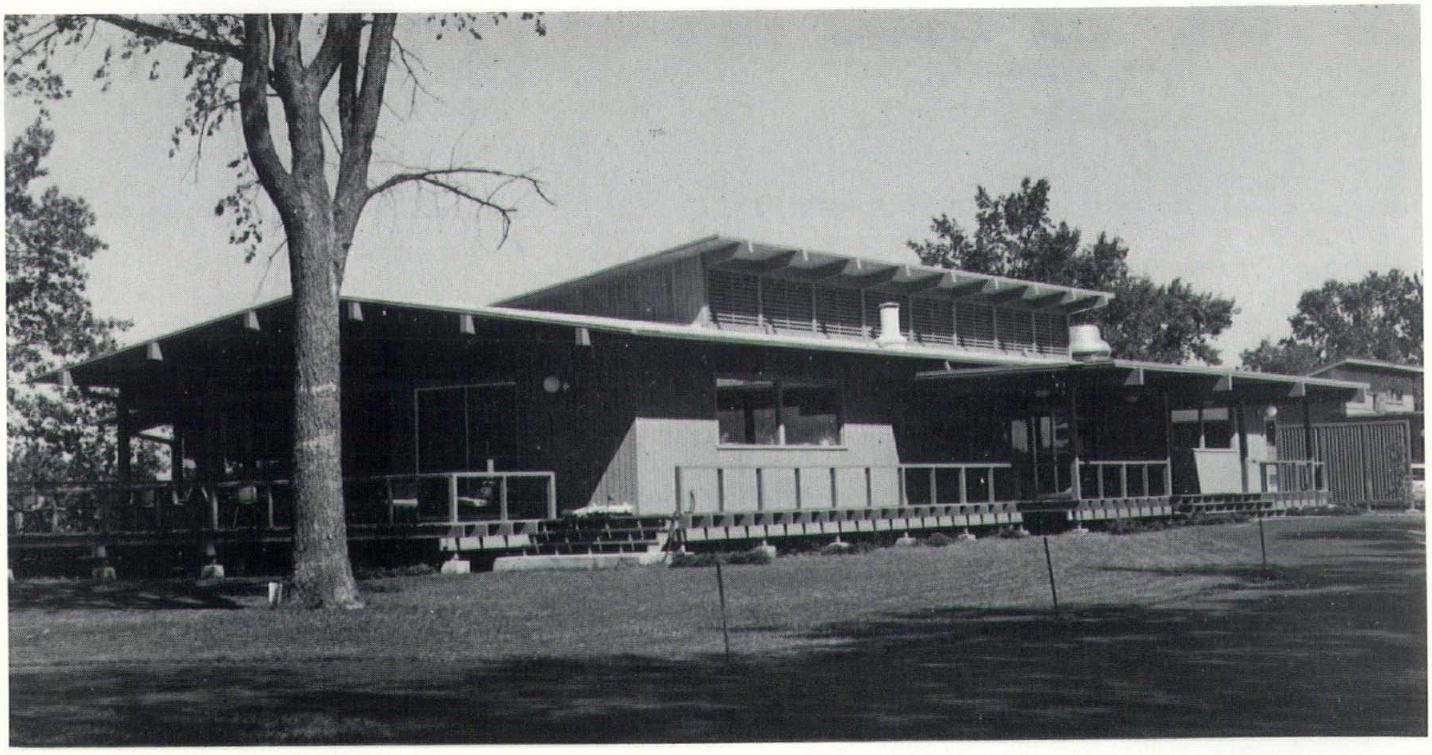
Saints Peter and Paul Elementary School, Saints Peter and Paul Parish, Independence, Wis.
(Completion due June 1, 1967 — now under construction.)

Saint Mary's Elementary and Junior High School, Saint Mary's Parish, Durand, Wisconsin.
(Construction to start this month. Conpletion due Sept.1, 1967.)

Gullikson Cadillac and Chevrolet Garage, G. A. Gullikson Company, Stevens Point, Wis.
(Completed this past Spring.)

APARTMENT BUILDING

Completed July 1, 1966. Six apartments of 2,000 sq. ft. each. Reinforced concrete frame. Three stories with full basement, elevator, air conditioned. First floor apartments with private patio, second and third floors with 8' x 24' balconies. Total building area 18,000 sq. ft. Construction costs $17.00 per. sq. ft.



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the arts in a democratic society

By Gifford Phillips

(continued from the October Issue)

The most salient criticism to be made of the domestic optimist position is its *failure to appreciate the continuing problems of the artist in the United States.* These problems are of two general kinds, financial and personal.

The elevated financial status of a handful of painters, concert artists, and theatrical performers has given many new patrons a distorted view of the affluence of artists. The truth of the matter is that most artists in this country exist slightly above the poverty line, as any number of recent studies have found. For musicians the problem is a low salary scale and sporadic employment, for painters an erratic and unpredictable pattern of sales, for actors uncertain employment. The criticism made of the new patrons — that they have been more interested in "bricks and mortar" than in artists' salaries — appears to be true.

W. McNeil Lowry, director of the Ford Foundation program in humanities and the arts, says there are four motives underlying most philanthropy and art patronage: the status motive, the social motive, the educational motive, and the professional motive. According to Lowry, only the last of these "means accepting the artist and the arts on their own terms." The other motives are in a sense ulterior, and Lowry points out that although they have contributed to the recent growth of the arts, they should be recognized for what they are.

Discussing the status motive, Lowry observes: "The rash of cultural centers is one sign of the status motive. The rash of art festivals is another. Exposure to the arts is a good; no one could be against it, particularly in a democratic society. But surely the artistic status of a community or region can not be measured merely in terms of the facilities it can offer to imported artists and artistic creation."

The artist's problems are not confined to economics. It has become a commonplace to point out that never before has he been so alienated from society. To some extent the alienation arises for the same reasons that apply to many of the other members of our society who see themselves as victims of a highly organized, technically automated society, no longer able to relate their environment in a normal way, or at least in a way that previous societies would have considered normal and essential to well-being.

The artist partakes of this generalized estrangement from society but feels it more keenly because of his heightened sensibilities, as the college student may feel it more because of his youth, or the Negro because of his race. But, unlike these, the artist has a special need to live outside of society. Detachment is essential to his creative vision. Whenever there is an official attempt to destroy this detachment, as there has been in the Soviet Union, for example, art is likely to suffer. Norman Mailer says, in fact, that the artist *should* be alienated from society, and his view is shared by many of his colleagues, especially those in the "beat" movement. But alienation is too extreme a feeling for what should be the desirable relationship between the artist and his world; rather detachment, separation, divorcement, independence. I prefer the last because independence from some, if not all, social constraints is what the artist most needs and should have.

If the artist is totally alienated, it may have an adverse effect on his work. Nihilism and sophistry are likely to appear, and these strains are evident in some of our current theatre and art. On the other hand, these strains should not be confused with the essentially formal character of most contemporary art. The great emphasis that today's artists place on form, and especiallly on its expressive aspects, is their way of creating an art that offers aesthetic alternative to the utilitarian pursuits in which most of us are so busily engaged. Artists cannot continue to provide this alternative if they allow themselves to be taken over and perhaps consumed by the world. Many artists, especially the successful ones, confront this dilemma today, and it is one the democratic optimists have overlooked and the new patrons often have mishandled.

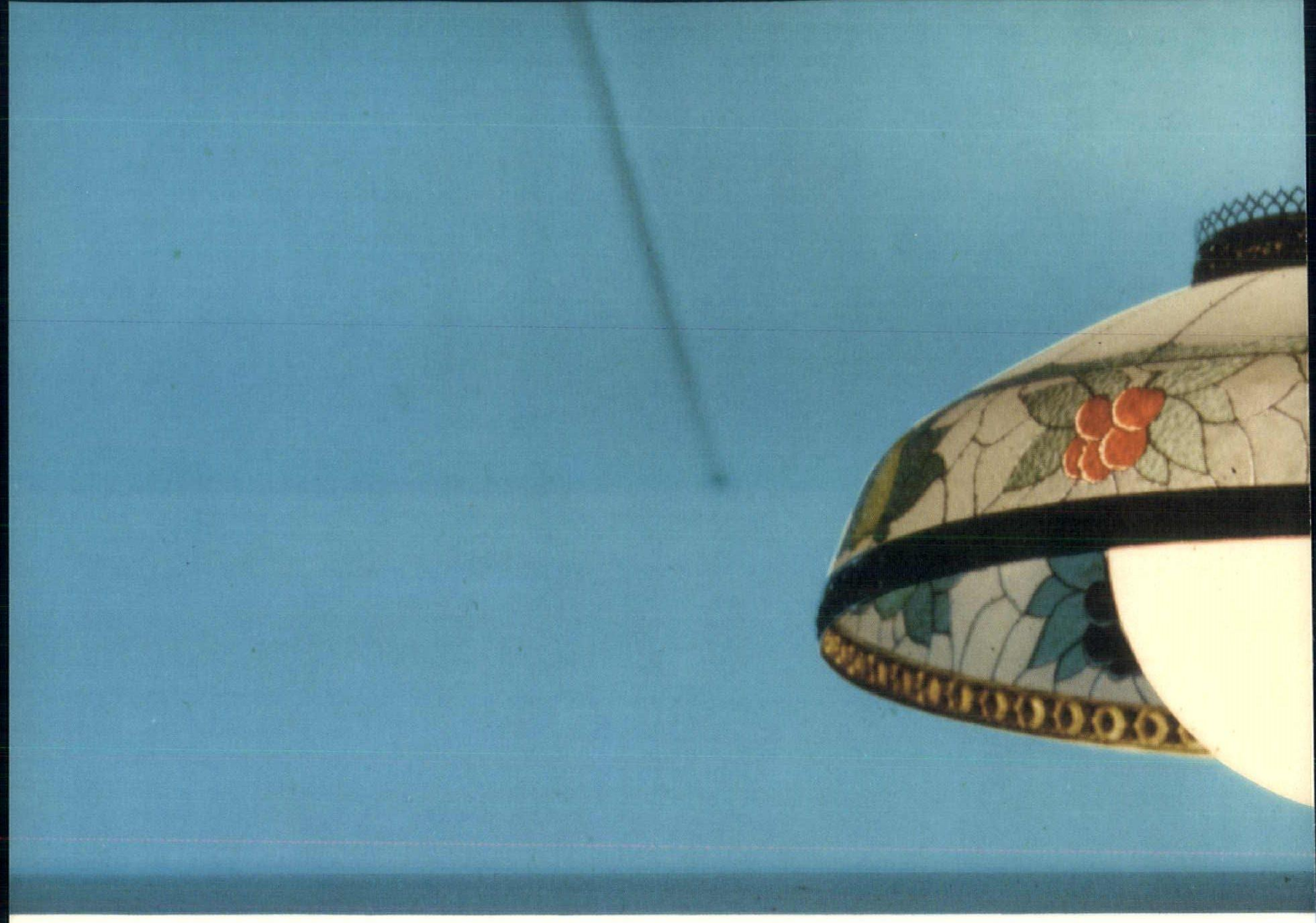
Describing this phenomenon, Richard Hofstadter has pointed out: "We live in an age which the avant-garde itself has been institutionalized and deprived of its old stimulus of a stubborn and insensate opposition . . . Yesterday's avant-garde experiment is today's chic and tomorrow's cliche. American painters, seeking in abstract expressionism the outer limits of artistic liberation, find a few years later that their canvases are selling in five figures. Beatniks are in demand on university campuses where they are received as entertainers and turned into the esoteric comedians of the sophisticated."

If, as Hofstadter says, the avant-garde has been deprived of its "old stimulus and insensate opposition," it is the handiwork of the culture consumers, a great many of whom continue to be insensitive as to why the artist should be left alone — alone to create his work outside the bounds of a determinedly utilitarian society which in subordinating art to its own purposes deprives it of the creator's original meaning.

What can be concluded from this discussion of differing views of the place of the arts in a democratic society?

There is general agreement that in the United States art and democracy can coexist, but less agreement on what the terms of coexistence should be. In the nineteenth century the self-appointed custodians of art feared the consequences of social and political democracy — the fear that art would be injured by those who despised it. Today what the custodians fear most are the consequences of *economic* democracy — the possibility that art will be hurt by democratic capitalism and the culture industry.

The call for a national policy has been issued — by Presidents Truman, Eisenhower, Kennedy, and Johnson, by the Ford Foundation, by the Rockefeller Brothers Fund, by leading universities. But the terms under which art and democracy might live together in a posi-



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tive, dynamic manner have not been sufficiently agreed on or delineated. Perhaps this deficiency has resulted from a failure of all interested parties to establish a dialogue. For example, the report of the Rockefeller Brothers Fund was the most distinguished study that has yet been made in the field of the performing arts, but the thirty-member panel consisted mostly of business executives, along with several museum directors, theatre producers, and university administrators; there were no artists or aestheticians and only one critic.

This is not said in criticism of the report. Its aim was to examine the economic condition of the performing arts; its panel members had been selected for their special knowledge in this area. The report details forthrightly how the arts are starved for money and many artists near starvation. It assesses responsibility for these deficiencies and recommends measures to remedy them. But a panel including artists, critics, and social philosophers and addressing itself to the broader question of the place of the arts in our society would probably have reservations about investing more money in the culture industry as it stands today, for fear that it would result in more standardizing and bureaucratizing, more dispirited consumers, more art divorced from artists.

No realistic discussion between the camps is likely to be successful unless all the participants agree in advance that each can benefit from an exchange of views. The new patrons would have to be persuaded that the culture industry poses at least some potential threat to the quality of art, and perhaps they could learn from artists, critics, and intellectuals the nature of the threat and how it might be forestalled. In turn, the artist-critic-intellectual group would have to be persuaded that its contribution to a new national policy for the arts was genuinely desired. It would have to be convinced that its reservations about the culture industry would be given sufficient weight in the final drafting of policy.

At this point the main discussion could begin, a dialogue that would continue for some time to come. Assuming that artists and intellectuals could be persuaded that the right national policy could safeguard the arts while promoting their growth democratically, what would such a policy need to provide specifically? It is not within the scope of this paper to blueprint an entire policy, but a few tentative suggestions might be made.

Crucial to any policy that seeks to preserve art as well as promote it is the establishment of *safeguards*, especially in relation to the quality of the art, the integrity of the artist, and the sensibilities of the audience. Since the enlargement and democratization of the art community seem to pose a threat to properly high standards, an obvious safeguard would be to isolate certain portions of the community as continuing private preserves of certain artists and certain critics and patrons — such small museums as the Barnes Foundation outside Philadelphia or Dumberton Oaks in Washington; chamber music groups like the New York City Pro Musica or the Los Angeles Music Guild; the Actor's Workshop in San Francisco; critical literary journals like *Evergreen Review, Kenyon Review,* and so forth. Institutions like these operate with minimal support and so their survival will depend on tax laws and foundation procedures that would enable them to operate with a minimum of deficit and of interference. Their survival also depends on enlightened patronage policies which will not overlook supporting them merely because they are small and closely controlled.

This pattern needs to spread throughout the country before it can be considered an effective safeguard. Fortunately, a precedent exists in the successful coexistence of large state-supported universities and smaller privately supported ones. Private universities avoid the charge of being "undemocratic" in their admission policies because of the existence of the more democratically operated state universities. If the latter should be unable to accomodate educational demand, insistent pressures on private universities to alter their policies would result.

Given safeguards, there is every reason why a much larger investment should be made in the nation's art establishments. This would be wise investing if the principle of *balanced growth* is adhered to. Balanced growth implies avoiding the overly rapid expansion of certain segments of the culture industry. It suggests the desirability of distributing cultural resources in such a way that barren areas will also profit. It would strike a balance between investment by public and by private sources. This would mitigate the threat of government censorship on the one hand and that of private selfishness on the other. In the private sector it would strive, along the lines suggested by the Rockefeller report, for a widened base of support which would rely relatively less on the contributions of private individuals and relatively more on those from corporations, foundations, labor unions, etc. Finally, the concept of balanced growth would encompass some balancing between capital allocated to plant and equipment — now overweighted — and that allocated to artists' fees, salaries, and royalties.

Clearly, almost any national policy would call for *increased activity by the federal government.* This does not mean more direct intervention by the federal government in the life of the arts. Nor does it imply large subsidies (even if Congress could be induced to provide them, which is doubtful). But the mere existence for the first time of a national policy for the arts requires a certain amount of planning, research, and administration on the part of the federal government.

Some of this has been going on under the direction of the National Council on the Arts and its chairman, Roger L. Stevens, and now that the Congress has approved, and the President has signed, the bill establishing the National Foundation on the Arts and the

(Continued on page 21)

waf Wisconsin Architects Foundation

THE FOUNDATION, ITS PURPOSE AND MEANING TO THE WISCONSIN CHAPTER A.I.A.

By Sheldon Segel, President

Most architects go to extreme measures to record and publish information passed between the architect and his client. Yet, architects are often amazed to discover how unsuccessful they are in communicating with their clients. Wisconsin Architects Foundation feels exactly the same way. Despite the many articles in this magazine, the annual reports at the Convention, and countless other verbal and written presentations, the members of the Chapter seem completely uninformed concerning the Foundation.

Wisconsin Architects Foundation is administered by a nine-man Board of Directors, each serving for three years and eligible to serve two consecutive terms. The Executive Committee of the Wisconsin Chapter A.I.A. appoints three new Directors at its annual meeting. These must be members of the Chapter in good standing. Thirty-seven members have served since the Foundation was established in 1953. So, Fact No. 1 for you to know is that the Board of the Foundation is composed entirely of fellow A.I.A. members.

All organizations have a purpose. This one, like most, has the purpose set forth in the "Articles of Organization" and requires several readings to begin to comprehend. Several guidelines are set forth. One stated purpose is the gathering of money from diverse means to achieve its other stated purposes. These include "The advancement of the aesthetic, scientific and practical efficiency of the profession of architecture and the living standards of people through their improved environment and for the promotion of the science and art of planning and building by advancing the standards of architectural education, training and practice, through education and scientific research; to provide for scholarships or fellowships for the architectural education of worthy persons . . . "

While the support of college students is only one part of the purpose of the Foundation, it has been the major financial concern over the past years. In fact, the Foundation has contributed $31,875 in Tuition Grants to 72 Wisconsin students of architecture.

In keeping with its purpose, the Foundation also supports other groups and projects, including awards to Wisconsin artists and craftsmen and the ACSA-AIA Annual Seminar for Teachers of Architecture.

Fact No. 2 to remember is that Wisconsin Architects Foundation is a financial supporter of the advancement of the profession.

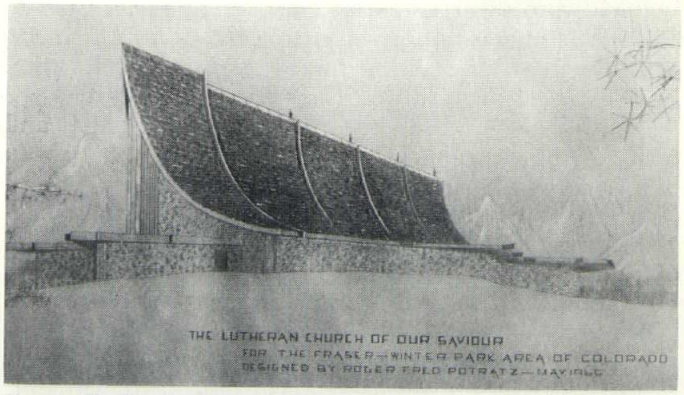
Fact No. 3 is that the Foundation has no way of raising money except through donations and income from capital investment.

As a non-profit corporation, donations to the Foundation are tax exempt. Of course many other groups constantly besiege the public with worthy causes. However, Wisconsin Architects Foundation is the only non-profit group in Wisconsin directly concerned with the architect and it uses the money collected for the advancement of the profession.

As the possibility of a School of Architecture in Wisconsin increases, and in light of the State of Wisconsin's Tuition Reimbursement Program begun this fall, the Foundation is reexamining ways of performing its stated purpose. The qualification that a student not be eligible for State aid has been added to the other eligibility requirements. This was done to avoid duplication of support to the students. However, with the Foundation's financial burden thus eased, it is hoped that the capital fund can be increased. When the School of Architecture does become a reality, the financial expenditures of the Foundation will be greatly increased to serve architectural education needs within the State, and a substantial capital fund will be needed to assure a broader and better expression of its purpose.

Does all this sound like a plea for donations? Yes, it is, for the Foundation needs money to do its job and you are the person who must provide that money. All contributions are welcomed, be it $1 or $1000. Cards to acknowledge contributions for various occasions are provided. Every office should include the Foundation in its annual budget. Every Chapter member should be able to give each year. But the list of supporters is woefully short. Maybe you know why. Write to Wisconsin Architects Foundation, 4685 North Wilshire Road, Milwaukee, Wisconsin 53211, and tell why, but don't forget to include your check.

Correction: September Issue
Contributor noted as Sheet Metal Workers Industry Fund should have read Sheet Metal Contractors Industry Fund of Milwaukee.



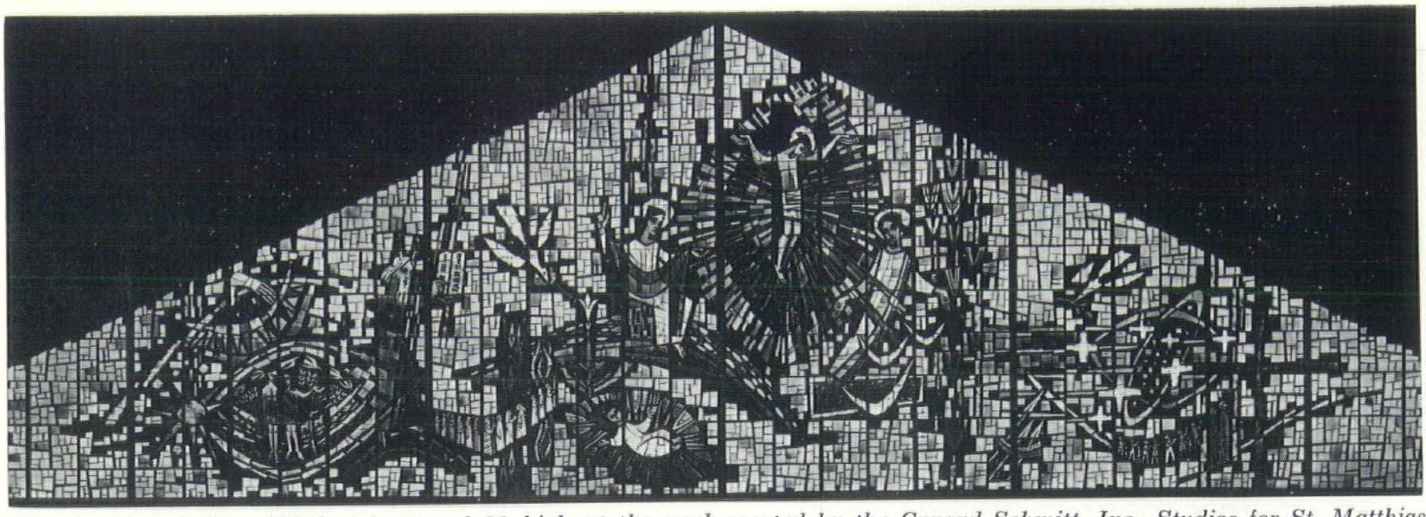
Roger F. Potratz — Oconomowoc — June 1966 Graduate of Oklahoma

Lutheran Church for Fraser-Winter Park Area of Colorado. Integrated in Rocky Mountain surroundings, the church is projected of field stone for walls and floors, and the high peaked roof and jagged exterior recall the characteristics of its placement.

Mr. Potratz, an honor student who placed great dependence on the tuition grants he received from the Foundation, was hard-pressed for funds to move to future employment. He wrote to various offices around the country asking for an expense-paid trip for interview. Stuck, Frier, Lane & Scott, Inc., of Jonesboro, Arkansas, came to the rescue, and he accepted their offer of employment.

The art and craft of stained glass

by Margaret Fish



The facade window, 100 feet long and 32 high at the peak, created by the Conrad Schmitt, Inc., Studios for St. Matthias Catholic Church being built in Milwaukee. It is of faceted glass cast in rock-hard epoxy and depicts the life of the church. Darby-Bogner and Associates, Architects.

The *faceted,* cast-in-epoxy, inch-thick colored glass windows that are used so widely in contemporary church building were introduced into the U.S. from Europe 16 years ago by an imaginative and enterprising Milwaukee artist-craftsman, Bernard O. Gruenke, Sr. Hs is owner and president of the Conrad Schmitt Studios, Inc., one of the largest and oldest, founded in 1889, ecclesiastical art firms in the country.

These *faceted* windows, rugged in construction and airily brilliant in effect, were the first really new way of creating important decorative glass windows evolved over an eight hundred year period. *Leaded* stained glass prevailed from medieval times to our own era of resurgent art and architecture, and the method of producing windows of it remained the same over the centuries.

Craftsmen today making leaded windows follow the same procedure evolved by their medieval counterparts: enlarging an artist's design and tracing it onto a white surface in a window-size cartoon; cutting sheets of blown metal-colored glass into shapes corresponding exactly to those of the tracing; painting in indicated details in grisaille and then firing paint and glass together; fitting the shapes into an allover pattern with strips of channeled flexible lead; soldering the lead strips at junction points; installing the soldered sections in bracing frameworks of strong metal.

Procedures for the faceted windows are quite different. First of all, the glass for the new genus of window is cast into inch-thick slabs, unlike traditional leaded glass which is blown into cylinders and then flattened into cuttable sheets. The heavy slabs are chopped (and thus freely faceted) into design shapes to correspond with the artist's cartoon. The window is assembled in sections, as in the leaded process, but the connecting structure is poured epoxy that hardens to become strong as rock.

In initial experiments with faceted glass, it was supported by concrete and the results were hardly satisfactory. Mr. Gruenke began experiments with epoxy resins and after months of expensive research produced a formula for his studio that withstands fracturing and is proof against leaking. The formula is mixed at the studio in an adapted bread-mixing machine. After several years of weathering, the studio found that epoxy showed unattractive discoloration. The next research was to devise a system of double casting that allows for surface coverings of marble or lannon aggregate on both interior and exterior sides and that become an integral part of the epoxy matrix.

Bernard Gruenke, Jr., vice-president of the studios, has carried on research and arrived at the idea of setting faceted glass into deep wells of latex, which also hardens into a stone-like support. The wells are four and one-half inches deep and guard the glass from reflections, resulting in brilliance so intense that the glass seems molten. These windows can be structural supports. The epoxy-cast windows are self-supporting but not structural. The deep well windows are being used in Holy Apostles Catholic Church, in New Berlin, designed by Darby-Bogner & Associates.

While research in the techniques of casting faceted glass windows was underway, the Gruenkes and artists of the studio also worked on design problems implicit in the construction of the new kind of windows. The staff numbers forty, including a varied group of

Left: Moses painted on leaded glass, for the new visitors' center of the Blenko Glass Co., Mellon, W. Va.

craftsmen and five artists other than the Gruenkes. Arnold Maas, a Hollander who has considerable European reputation, joined the studio not long ago. Helen Carew Hickman, who has been with the Schmitt Studios for some time, is undoubtedly the outstanding liturgical art designer in America and was described as such at the 1966 Stained Glass Association national convention. The other highly professional and versatile artists are Robert Huebner, Robert Lampetius and Robert Johnson. (Yes, they are all Robert.)

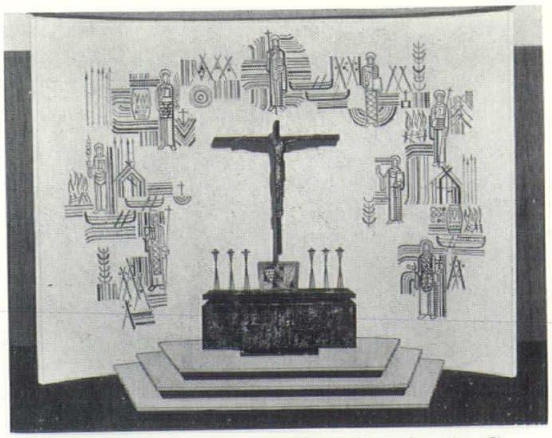
Leaded glass design must be firmly linear to allow for integration of the slender lead joinings, and the glass areas are in closer juxtaposition and often larger than in faceted epoxy-cast faceted windows. In the latter, the epoxy flows in and around the glass and adds a sculptural dimension, and it is greater in area than the glass, although the flashing jewel-like results make it seem otherwise. If the glass area were bigger than the epoxy, the effect would be gaudy.

There is a common approach the artists take in working with both kinds of glass, however. They meet early with the architects, if possible, and steep themselves in the character of the building destined to hold their glass, and they also study the theology and liturgy of the religious denomination involved. The aim is to make their windows a beautiful intensification of the architectural and theological concepts involved rather than have them emerge as isolated distracting elements.

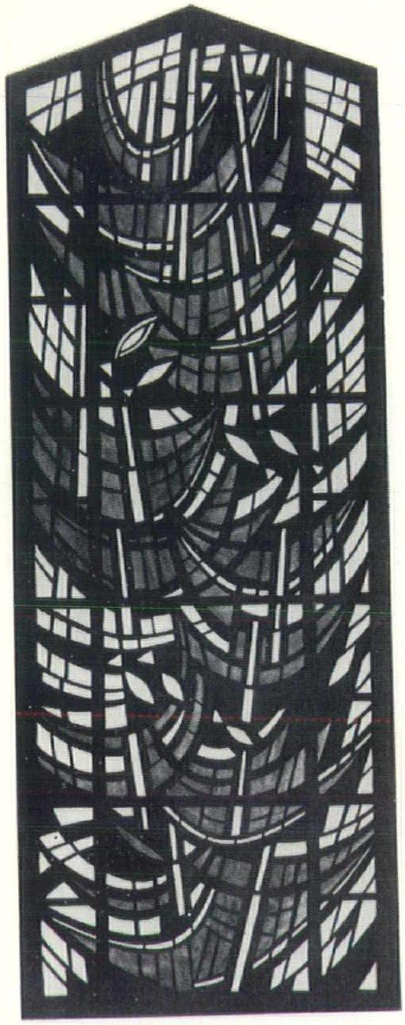
In Kimissis Theotokou Hellenic Orthodox, in Racine, for which Wilson-Haney, of Kenosha, are the architects, the design is a contemporary interpretation of the Byzantine. In accord with this the *leaded* glass windows are Byzantine in their aesthetic, with the figures frontal as in eastern iconography and set against background glass that is sumptuously golden in tone. Details also are authentic. For instance, in the St. George and the Dragon window, the warrior saint is in authentic 4th century Roman armor.

For the immense *faceted* window in the facade of St. Matthias Catholic Church, designed by Darby-Bogner, the artist chose to depict the life of the church, finding its roots in the Old Testament and carrying it through the central facts of Christ's birth, crucifixion and resurrection into a symbolic statement of its continuity along an unending road. The story is full told and there is a great deal of activity depicted, yet the design has definitive repose and never falters, not an easy achievement in an expanse so vast.

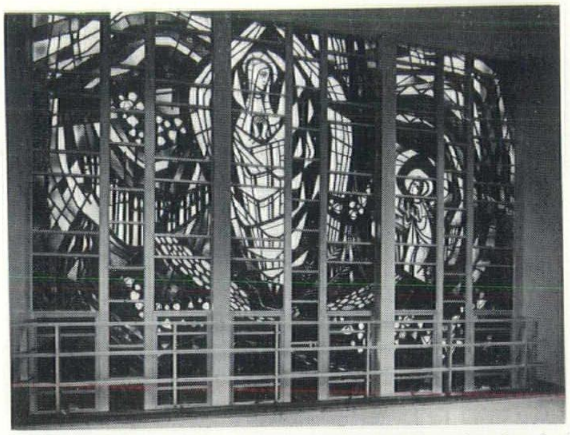
St. Luke's Lutheran Church, in Waukesha, the designers of which were Cooley and Borre, of Park Ridge, Ill., has bands of *faceted* windows on either side of the church, one telling the life of Christ and the other of Martin Luther. The colors here are daringly limited, almost black toward the rear and gradually lightening until crystal white emerges at the Chancel.



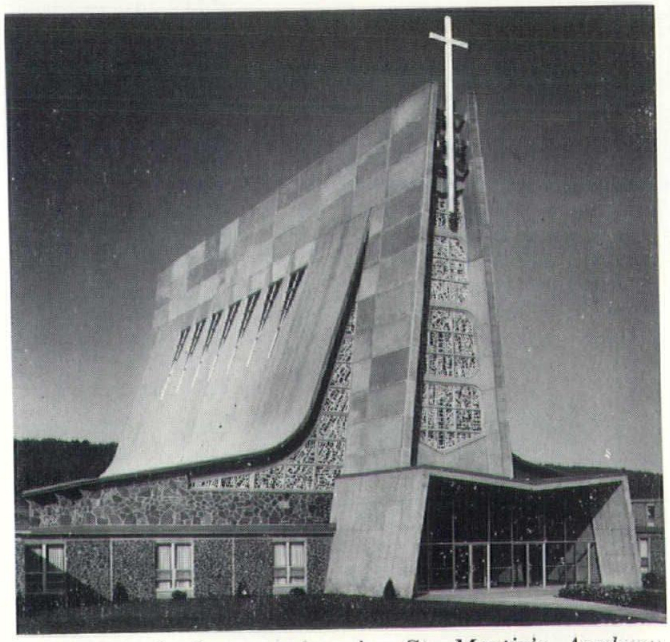
Reredos in give-coat sgraffito done by the Conrad Schmitt Studios, Inc., for the chapel of Brebeuf Preparatory School, Indianapolis, Ind.



The baptistry window in St. Juliana's Church, Chicago, Ill., in faceted glass, depicting the nets and the fishes.



Our Lady Appearing to Bernadette, in leaded glass, for Our Lady of Lourdes Church, Louisville, Ky. Photo: Caufield, Louisville.



This faceted glass window for St. Martin's Academy, Rapid City, S. D., lends a lightening filagree effect to the facade without weakening the strong design of the structure. Traditional leaded glass windows used here to this vast extent would have imparted a feeling of void on the exterior. Mark F. Pfaller Associates, Inc., Architects. Photo: Big Cedar Studios, Brown Deer.

Subdued, mood-setting hues also were used in the *faceted* glass windows of SS. Peter and Paul Catholic Church, in Weyauwega, done by architect Robert W. Surplice of Green Bay. They are in shades of blue, crystal and silver grey. The same water and sky tints are appropriately employed in new *leaded* windows for Our Lady Star of the Sea Catholic Church, in New Orleans, La., which the Schmitt Studios renovated.

The Gruenkes and their studio staff produce mosaics and sgraffito, do redecorations and renovations, produce statuary and church fitments of every kind, design and coordinate interiors as well as create and install stained glass. Their work is everywhere in the U.S., in religious buildings of every Christian and Jewish persasion.

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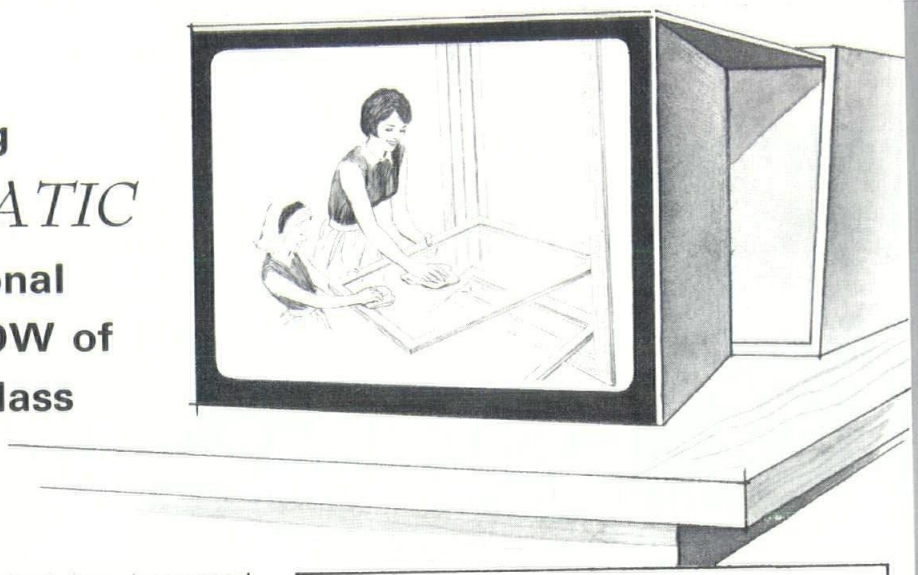

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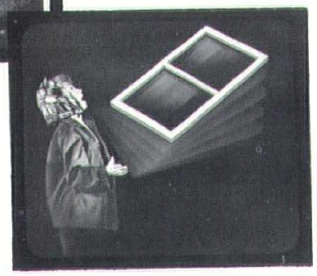

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Continued from 16D

Humanities activity will of course increase, although the funds appropriated are not much beyond the proverbial "drop in the bucket."

One of the hazards of federal assistance to the arts in some people's minds is censorship. This could come in direct form if, for example, Congress refused to renew certain appropriations because it disapproved of what was being supported, but indirect censorship is probably the greater threat. This danger can be minimized if federal funds are used for purposes other than the direct commission or purchase of art. The most pressing need is surely that of supplementing the meager income of young, underpaid, or indigent artists. No agency other than the federal government can satisfactorily perform this service, one that is essential to the dignity and self-respect of artists themselves. Such a program might be carried out through established art institutions, museums, and universities.

A national policy must provide for *improved education* in the arts, especially in elementary and secondary schools, and in some cases in higher education. The arts are rarely taught with either expertness or imagination, the non-literary arts especially. There is no substitute for actual exposure to the highest forms of art, and many schools lack facilities for this.

The mass media, especially radio and television, raise a difficult question that any well-considered national policy for the arts must wrestle with. No educational program can afford to ignore the potentiality of the mass media. Yet neo-elitist critics of contemporary culture have seen them as a strong force acting to lower the quality of the arts. Most critics, neo-elitist or otherwise, would agree that the general level of television and motion pictures has steadily deteriorated in recent years. If safeguards can be established in other areas, so that artistic standards are preserved there, art can then afford the exposure of mass media. In this respect educational TV is crucial. With the benefit of substantial government subsidy, educational TV could soar to artistic heights. Freed of the commercial dependency that forces most of the mass media to seek the largest possible audience, a generously subsidized educational television system could be a powerful instrument for raising the general cultural level, and, as such, it might even force some re-evaluation of the relationship of the mass media to mass culture. The arguments against federal subsidy of educational television are generally based on fear of government censorship, direction, and control, but with the greater part of broadcasting privately owned, operated, and financed, the risks would seem to be very minor indeed.

To recapitulate, a national policy for the arts might incorporate these four elements, among others: artistic safeguards, balanced growth, increased activity by the federal government, and improved education. There are other questions, of course, that a national policy must try to answer, other resources it must develop, other tools it must fashion. But regardless of what a national policy might eventually comprise, the immediate need is for a dialogue on these questions which now divide adherents of the arts into separate philosophical camps.

NOTES OF THE MONTH . . .

Continued from page 7

The Institute's president, Charles M. Nes, Jr., FAIA, Baltimore architect, pointed out that the 10th edition is more than just a major reorganization of content. The documents committee had the assistance of legal and insurance counsel, other practioners and outside design and construction organizations, which resulted in a complete rewriting. Every word was literally dissected and analyzed in the light of today's conditions of practice, he said.

A major change is the introduction of an indemnification or "hold-harmless" clause. This is designed to keep the owner and architect from being the target of lawsuits for personal injury or property damage resulting from the negligence of the contractor, his agents or employees on a building project.

Article 4.18 as it appears in the new edition states that the contractor shall hold harmless the owner and architect in all legal claims for injury to an employee of the contractor or a member of the public or for damage to a property near the construction site if this damage is caused in whole or in part by any negligent act or omission of the contractor or subcontractor.

It further provides that if legal claims are made against the owner or architect by an employee of the contractor or a subcontractor, the indemnification obligation shall not be limited by the amount of workmen's compensation or other benefits payable by the contractor or any subcontractor.

However, the obligations of the contractor under this paragraph shall not extend to any claim which is substantially or wholly attributable to a defect in drawings or specifications prepared by the architect.

The entire subject is explained in a revised Chapter 13 of the Architects Handbook of Professional Practice. Five chapters were revised this year, and these were also made available on October 15.

The new edition of A201 has prompted discussion through the industry since it was introduced at the AIA's annual convention in Denver in late June. At that time the Institute's Board of Directors approved it after hearing objections voiced by the Associated General Contractors to the indemnification clause.

Previously a claim based on negligence of the contractor may have led to additional claims against the architect for failing to detect the negligence of the contractor in his control of operations at the site, and against the owner merely because the property was his. The Institute feels that on principles of basic fairness, it is justifiable to require the contractor to indemnify the architect and owner in these cases, Nes said.

The burden on the architect was also increased in the past by workmen's compensation laws which have often released the contractor from further liability if he has paid claims under workmen's compensation laws, and then permitted the architect to be sued for an amount which can be many times that for which the contractor was held liable under workmen's compensation.

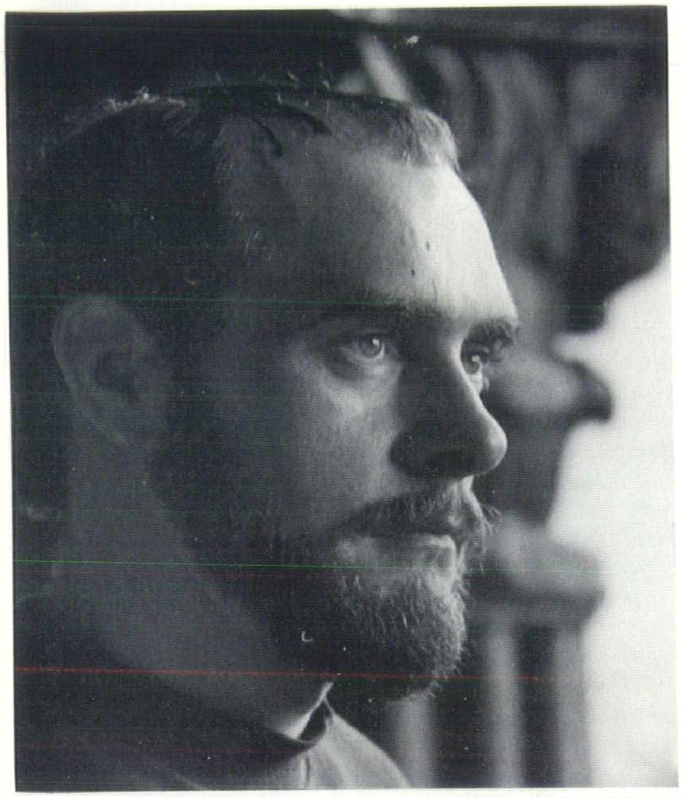
"A properly drawn indemnification clause is a reasonable and practical way to correct this basically

(Continued on page 24)

Charles

TOMAN

by Margaret Fish



Charles Toman has won sculpture awards and exhibited in major exhibitions. His commissions have included several notable fountains, in forms that are abstract but suggestive of nature's processes. His scultpures in realistic forms are on the side of wit, for instance his typewriter and adding-machine pieces which are visual commentaries on our automated age. He is a graduate of the Layton School of Art and is working for his master's degree at the University of Wisconsin-Milwaukee where he teaches several classes and assists in the exhibition program.

" . . . Tiffany transcended at last."

Recipient of this kudo is Milwaukee sculptor Charles Toman. It was given him by an eastern critic, writing in Crafts Horizon Magazine, for a goblet with cobalt blue glass bowl and cast bronze stem which he exhibited in the North Central Regional Crafts exhibition at the Milwaukee Art Center earlier this year. The critic described the profoundly blue cup: "The folds of the glass rim droop inward like a fading introspective flower."

Such praise well deserved by a newcomer to the field, who took up glass blowing only a year ago, is not really surprising. Toman as glass blower remains the sensitive, imaginative artist he is, and his creations in glass are infused with the same *quality* that distinguishes his sculptures in metal.

Toman caught the glass-blowing fever, which is spreading widely among artist-craftsmen in this country, after visiting Professor Harvey Littleton's seminal glass blowing shop at the University of Wisconsin in Madison. A lifetime association at home with his father's collection of American glass had conditioned him to fall in love with the process and its results.

With a friend, Stuart Goldberg, he set to work in a low rent empty store at 142 E. Juneau Ave. and built furnaces for melting and annealing glass, made a polisher-grinder of an old potter's wheel donated by ceramist Abe Cohn, and acquired the paraphernalia of the glass gaffer's trade: blow pipes, punty rods, hairpin tools, a marver, paddles and shaping cups and, of course, the special bench used by the trade which is not unlike a rough throne.

On the weekend he was available for this interview and accompanying photographs, he was at the studio at five o'clock in the morning, to start the day-tank furnace and light up the annealing oven which must be ready to receive the hot blown glass and allow it to cool slowly to guard against brittleness.

Artist-gaffer Toman's explorations are in the direction of finding the forms *inherent* in glass, which is a rigid liquid made of melted silica sands and existing as a solid, just as water exists as a solid in the form of ice. Give them their melting points and they become liquid again.

He knows he has a long way to go in acquiring control of the medium, but he knows — as an artist can best — when he has produced a worthwhile piece. His artist's ingenuity and creative taste lead him on, for example: *after* he had produced the cobalt blue bowl, he decided to make a goblet of it, and cast and textured the stem to support and enhance it. In a sense, the result was a *happy happening.*

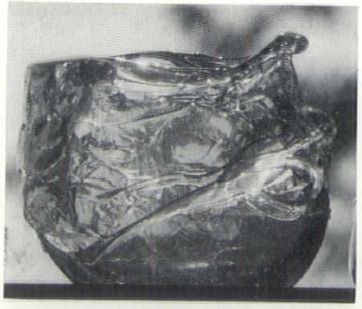
The austere geometric shapes which emerge from the end of his blow pipe, after he has breathed with all his might into a 'gather' of molten glass at its end, are a delight to his sculptor's eye and to his hands when he

uses marver, paddles and cups to give direction to its globule shape.

Toman has used glass with some of his most successful sculptures, for instance, ready-made red and blue roundels, in his eight foot high fountain at the Willowbrook shopping center. Since bronze and glass have close annealing temperatures, he would like to attempt blowing colored glass into lacy bronze areas. He would like to fasten glass shapes he has formed on glass architectural surfaces and make glass bas reliefs. To an artist such as Toman is, the possibilities stretch adventurously before him, and this distinguishes him from the plain craftsman. Although to be master of a craft is no small accomplishment, he fully recognizes.

Goblet, 10 inches high, blue cobalt glass with cast bronze stem.

Photos by James Pearson, Milwaukee.



Continued from page 21

unfair situation," said AIA President Nes. He emphasized that the architects' organization feels the clause is equitable, is for the protection of all parties, and is insurable and legally defensible.

Nes echoed the sentiments of the Commission on Professional Practice which in June stated, "It is essential that today's successful architect be able to perform his professional services in an atmosphere of complete assurance and understanding if he is to achieve his best work."

In addition to the four revised documents released on October 15, the five Handbook Chapter revisions include Chapter 7, Inusrance and Surety Bonds; 9, Owner-Architect Agreements; 13, General Conditions of the Contract; 14, Specifications, and 17 Owner-Contractor Agreements.

AIA HONOR AWARDS PROGRAM 1967

To encourage excellence in architecture, The American Institute of Architects announces its Nineteenth Annual Program of Honor Awards for current work. Awards will be made for distinguished accomplishment in architecture by an American architect for any architectural project in the United States, or abroad, completed since January 1, 1962.

Through the Honor Awards Program the AIA seeks not only to single out distinguished design, but also to bring to public attention the variety, scope and value of architectural services. Careful consideration will be given to submittals exhibiting excellence in function, economy and environmental harmony and in the distinguished execution of a complex program, as well as to the creative aspects of an esthetic or structural statement.

It is the hope of the Board of Directors that entries will represent a wide variety of project sizes, building types and design solutions.

ELIGIBILITY

All entries shall be executed architectural projects designed by licensed architects in private practice in the United States.

Projects may have been executed anywhere in the United States or abroad and must have been completed after January 1, 1962 and prior to December 31, 1966.

All entries shall be submitted in the manner herein specified and prior to February 3, 1967.

CLASSIFICATIONS

The Program is open to architectural projects of all classifications. It is not necessary that the entrant designate his entry by category. In the judgment equal emphasis will be given to all classifications. An entry may be one building or a related group of buildings forming a single project.

SUBMITTING ENTRY

In the preliminary submission for judgment all material shall be contained in an 8½" x 11" Ful-Vu Economy Binder, Type CB-10, containing 10 transparent Mika-film window sleeves for displaying 20 inserts, back to back. On receipt by The Institute of entry slip and fee, each entrant shall be mailed one binder for each project entered and paid for.

(A detailed checklist to be followed in the preparation of entries will be included with the binders for the convenience of entrants. Please follow the instructions contained therein.)

Only those entries which receive awards will be subsequently presented on meter square hardboard mounts for exhibition at the Convention.

CONCEALED IDENTIFICATION

All information requested on this form MUST be included. Should your submission receive an award, material for publicity, exhibit panels, certificates and plaques will be taken from the information provided on this form.

There will be no further communication with any winner regarding verification of the facts as outlined on the concealed identification. It is therefore the entrant's responsibility to be certain the following are absolutely accurate:

- *Architectural Firm Credit (at the time of the design of the project)*
- *All titles or other designations such as Consultant, Associated Architects, Project Architect, Architect in Charge, Associate Architect, etc.*
- *All city and state locations*
- *All spelling*
- *All punctuation*

When complete, this form shall be folded and placed in an opaque, sealed envelope and inserted in the final transparent window sleeve.

CLOSING DATE & FEE

All entries in the preliminary submission must be received at the Octagon, 1735 New York Avenue, N.W., Washington, D.C. 20006, not later than February 3, 1967, to be eligible for an award. Indicate on envelope, "1967 Honor Award Entry."

A registration fee of $20.00 for each building or group of buildings submitted must be paid by the entrant at the time entry slips are forwarded. The entry slip and fee must be received by The Institute prior to November 25, 1966.

Checks or money orders shall be payable to The American Institute of Architects. No entry fees will be refunded for entries which do not materialize.

NATIONAL JURY

A Jury of architects will be appointed by the Board of Directors of The American Institute of Architects from among the corporate members of the AIA representing various regions of the country. The chairman will be appointed by the Board.

Judgment will be made at the Octagon.

TIME SCHEDULE

November 25 — Entry slips and fee deadline.

February 3 — Deadline for receipt of submission in brochure form.

Date to be determined — Judgment at the Octagon.

May 4 — Deadline for receipt of mounts in New York.

May 14-18 — Exhibition — Convention site, New York.

Notification to winners with specifications for exhibit presentation will be sent as quickly after judgment as practicable. (All unpremiated submissions will be returned to architects from whom received. However, the AIA is not restricted to any specific date of return.)

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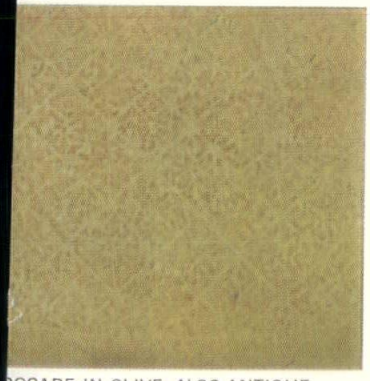

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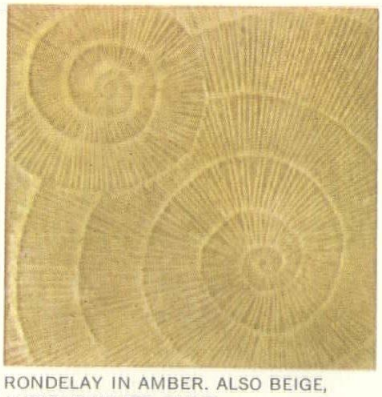
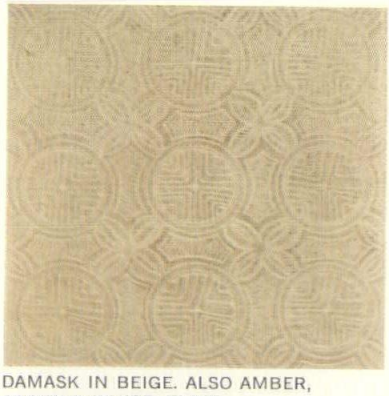
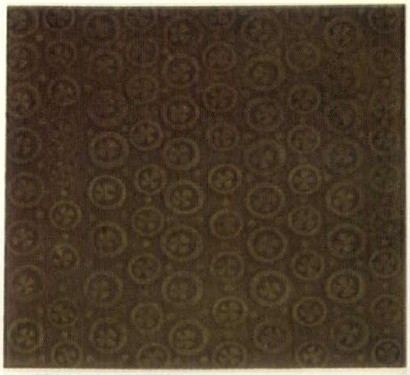


RONDELAY IN AMBER. ALSO BEIGE, ANTIQUE WHITE, OLIVE

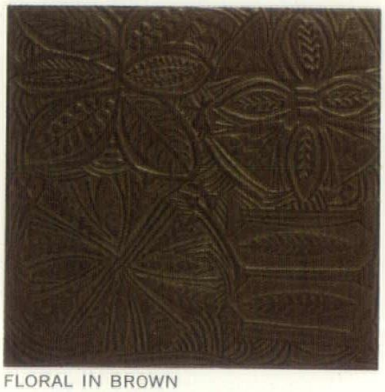


DAMASK IN BEIGE. ALSO AMBER, ANTIQUE WHITE, OLIVE

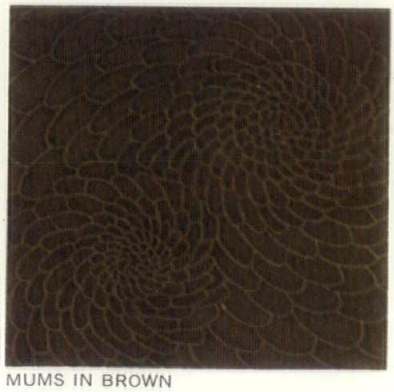


BUTTON IN BROWN

EBBLE IN FLASHED WALNUT. ALSO ROWN, OLIVE, ANTIQUE WHITE, BEIGE, MBER



FLORAL IN BROWN



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The ceramic flooring tile shall be either a modular 12 x 12 (11¾ x 11¾ x ½) inch dark bodied or mat-glazed floor tile called Franciscan Terra Floor Series 500 and manufactured by INTERPACE. Color to be as selected from standard palette. Specify plain (Pebble) or pattern design.

The nominal thickness of the body shall be ½″. The glazed product shall be acid resistant when tested by the Porcelain Enamel Institute test and shall have no less than a double A rating under this test. The size variation shall not exceed plus or minus 3/32″ from the nominal-size. The warpage shall not exceed plus or minus 1/16″ measured along a 12″ edge. The absorption shall be under 6%. When tested for crazing the glazed tile shall pass a one hour test in the autoclave at 150 psi. When tested for wear resistance by the standard Taber Abraser test for extra duty glazes it shall have a rating of not less than "Excellent".

INSTALLATION

Franciscan Terra Floor Tile Series 500 shall be installed by the installation methods specified in the American Standards Association's Specification A-108-3, except that the tile are to be soaked in water for one-half hour and drained on edge to remove surface water before placing on the mortar bed. Three-eighth's inch or ½″ wide joints are most commonly used even though the modular sizes are for a ¼″ joint. The tile may also be installed by the Dry-Set Mortar system following the methods specified in A.S.A.A-108.5. (Complete specifications for installation are available from INTERPACE.)

NOTES TO ARCHITECTS, SPECIFICATION WRITERS AND CONTRACTORS

a. Protection: Finished floors must be protected, until placed into service, by layers of sisalkraft or other means to avoid unnecessary scratching or scarring of the glaze surface.

b. Unless otherwise specified, joints shall be grouted with natural gray cement and sand mixes. Harmonizing grout colors are available from the manufacturer for each standard color.

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The unique product, Pitt-Glaze, is a chemical combination of epoxy and polyester resins, originally designed to provide durable and decorative treatment for concrete block interior walls. It is now so formulated that it may be used on any interior surface including smooth walls, thus eliminating the mortar-joint problem common to tile construction.

Dr. Howard L. Gerhart, director of research for PPG's Coatings and Resins Division, stated: "PPG has many years of technical experience with both epoxy and polyester resins. A chemical marriage of the two resins gave birth to the raw materials for Pitt-Glaze. Fortunately the properties of the resulting new product are superior to either component — the new resinous ingredient has retained the non-yellowing characteristic of polyester and the strain resistance of the epoxy along with the surface hardness and glaze-like serviceability of each component."

PPG's Pitt-Glaze coating system was developed specifically to provide surface treatment to give any desired decorative color in sheens ranging from high gloss to semi-flat and which will be highly resistant to abrasion, stains, dirt and chemicals. It may be applied by brush, roller or spray. It is easily cleaned and will resist most normal cleansing agents. In industrial areas and food processing plants, and high traffic areas subject to abuse, Pitt-Glaze surfaces will withstand cleaning by use of steam-hoses or mechanical scrubbers employing detergent solutions.

Basically, the system employs a first coat of a variety of interior coatings depending upon the nature of the surface and finish desired. For concrete and cinder block walls, the system uses a first application of a heavy consistency water-dispersed filler, which is easily applied by large rollers attached to six-foot or longer handles. The filler applies readily by brush for coating into corners and up to edges adjoining other surfaces. Two applications are generally recommended, although more or less can be used depending upon the porosity of the surface and the degree of smoothness or filling desired.

These applications can be made on the same day. Demonstrations have shown that two men can coat all four walls of a 20 x 25 foot room with the two applications in approximately 2 - 2½ hours. The Pitt-Glaze filler has been formulated to give maximum filling at minimum consistency and contains components which avoid excessive shrinking and cracking. The binder of the filler is alkali-resistant. It can be used on freshly constructed walls. The filler may be tinted any color with the use of colorants, added at the point of purchase or use.

After overnight drying to permit water to evaporate, the wall surface is finished by applying a glaze treatment available in high gloss, semigloss and semiflat. The clear finish is prepared for use by blending equal volume of Pitt-Glaze curing agent with Pitt-Glaze clear finish.

The blended clear is applied by brush or spray. Two coats are recommended to minimize the possible occurrence of 'skips' and to provide sufficient film thickness to impart the toughness and resistances inherent in the material. Two coats can be applied with not more than an hour's delay between coats. In a large room or corridor, a painter can begin applying the second coat as soon as he finishes the last corner of the room with the first coat. After overnight drying, the area is ready for use.

The Pitt-Glaze System is easily applied, economical to use, and provides a finish both decorative and durable. It provides interior surfaces which are easily maintained.

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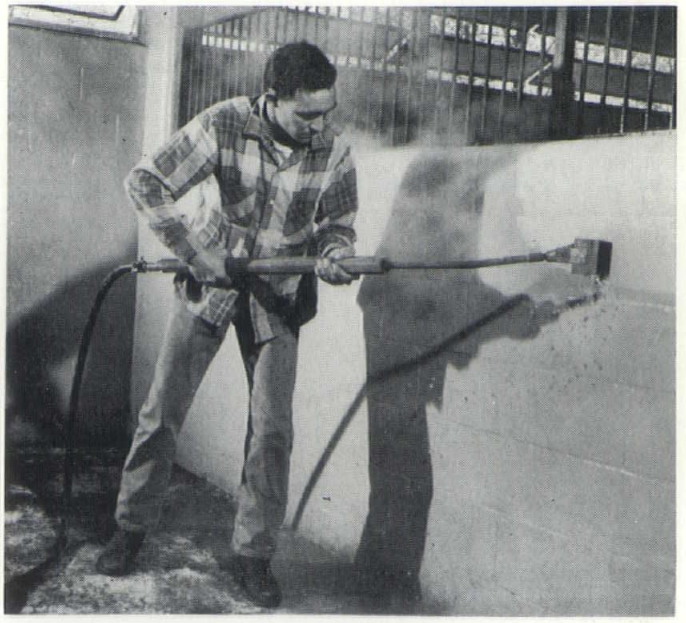
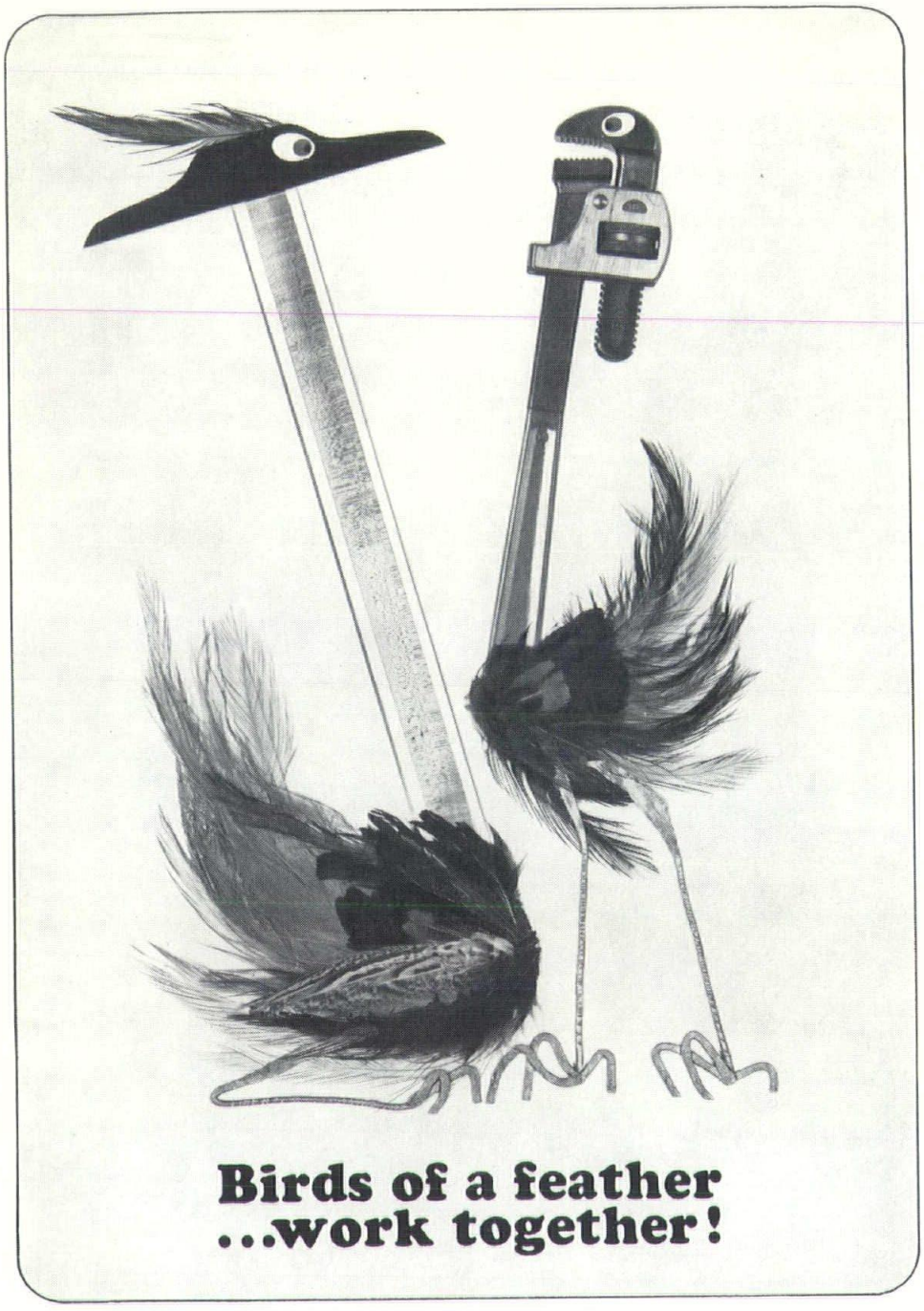
Pitt-Glaze is especially recommended for heavy-duty areas in schools, churches, restaurants, bakeries, hotel and apartment buildings, public housing, hospitals, and institutions of all types.





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